



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

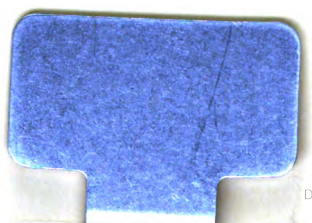
### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

A  
SHAKESPEARIAN  
GRAMMAR  

---

E. A. ABBOTT





Malone. I. 61.

A  
SHAKESPEARIAN GRAMMAR.



A

# SHAKESPEARIAN GRAMMAR.

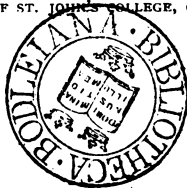
*AN ATTEMPT TO ILLUSTRATE SOME OF  
THE DIFFERENCES BETWEEN ELIZABETHIAN  
AND MODERN ENGLISH.*

*For the Use of Schools. -*

BY

E. A. ABBOTT, M.A.

HEAD MASTER OF THE CITY OF LONDON SCHOOL,  
FORMERLY FELLOW OF ST. JOHN'S COLLEGE, CAMBRIDGE.



London:

MACMILLAN AND CO.

1869.

Digitized by Google

[The Right of Translation and Reproduction is reserved.]



LONDON  
R. CLAY, SONS, AND TAYLOR, PRINTERS,  
BREAD STREET HILL.

# CONTENTS.

	PAGE
PREFACE . . . . .	I-4
INTRODUCTION . . . . .	5-14

## GRAMMAR.

	PAR.
ADJECTIVES used as adverbs . . . . .	I
combined together . . . . .	2
used actively and passively . . . . .	3
used as nouns . . . . .	4
ALL, EACH, BOTH, EVERY, OTHER, &c. . . . .	5
Double comparative and superlative . . . . .	6
Possessive adjective in <i>my lord</i> , &c. . . . .	7
SELF an adjective . . . . .	8
Other parts of speech used as adjectives . . . . .	9
ADVERBS. <i>-ly</i> . . . . .	10
alphabetically arranged . . . . .	11-24
used as nouns . . . . .	25
ARTICLE. <i>A</i> , derivation of . . . . .	26
omission of . . . . .	27-28
insertion of . . . . .	29
used for <i>one</i> or <i>any</i> . . . . .	30
<i>The</i> , omitted . . . . .	31, 32
inserted . . . . .	33-35
= " <i>by so much</i> " . . . . .	36
CONJUNCTIONS. <i>An if</i> , <i>An</i> . . . . .	37-41
<i>As</i> , derivation of . . . . .	42
uses of . . . . .	43-48

	PAR.
<i>But</i> , meaning of . . . . .	49
uses of . . . . .	50-58
<i>Or, Since, Where, While</i> . . . . .	59-60 <i>b</i>
PREPOSITIONS, local and metaphorical meaning of . . . . .	61
alphabetically arranged . . . . .	61-99
omitted after verbs of motion . . . . .	100
,, ,, other verbs . . . . .	100 <i>a</i>
,, in adverbial expressions . . . . .	101
PRONOUNS, PERSONAL. Inflections neglected . . . . .	102
<i>His</i> for ' <i>s</i> . . . . .	103
Influence of inflections . . . . .	104
<i>Your</i> , colloquial use of . . . . .	105
Alphabetically arranged . . . . .	106-110
<i>Thou</i> , omitted, used without inflection <i>est</i> . . . . .	111
Insertion of . . . . .	112, 112 <i>a</i>
PRONOUNS, RELATIVE, omitted . . . . .	112 <i>b</i> , 113
with supplementary pronoun . . . . .	114-117
<i>That</i> succeeded by <i>who</i> . . . . .	118
<i>What</i> . . . . .	119
<i>The which</i> . . . . .	120
<i>Who</i> for <i>anyone</i> ; for <i>which</i> . . . . .	121, 122
Difference between <i>who</i> and <i>which</i> . . . . .	123
<i>Who</i> for <i>whom</i> . . . . .	124
RELATIVAL CONSTRUCTIONS. <i>So-as</i> ; <i>Such-which</i> ; <i>That-as</i> 125-128	
<i>As</i> omitted after <i>so</i> ; <i>that</i> after <i>so</i> . . . . .	129-130
<i>So</i> omitted before <i>that</i> . . . . .	131
<i>That</i> = <i>because</i> ; <i>when</i> . . . . .	132
<i>That</i> omitted and inserted in the same sentence . . . . .	133
<i>That</i> used after <i>if, though, when, why, &amp;c.</i> . . . .	134
<i>That</i> in 134, relative or demonstrative? . . . . .	135
VERBS, Formation of . . . . .	136-138
Auxiliary <i>Do, Did, May, Might, Shall, Will, Should,</i> <i>Would</i> . . . . .	139-146
Impersonal . . . . .	147

# CONTENTS.

vii

	PAR.
<i>Indic. Pres.</i> 3d person plural in <i>en, es</i> . . . . .	148
<i>Do</i> omitted before <i>not</i> . . . . .	149
<i>Infinitive.</i> <i>To</i> omitted, inserted . . . . .	150
Perfect . . . . .	151
indefinitely used . . . . .	152
used as a noun . . . . .	153
<i>Participles</i> , Formation of . . . . .	154, 155
Passive used actively . . . . .	156
Active used passively . . . . .	157
<i>Passive</i> . . . . .	158
<i>Subjunctive</i> . . . . .	159-161
ELLIPSES. . . . .	162
In conjunctive sentences . . . . .	163-163 b
Of Nominative . . . . .	164-165
Of <i>it is, there is, is, it</i> . . . . .	165-167
Of Verbs of motion, &c. after <i>will, is</i> . . . . .	168
IRREGULARITIES. Double negative . . . . .	169
<i>Neither—nor</i> , used like <i>both—and</i> . . . . .	170
Confusion of two constructions in superlatives . . . . .	171
arising from confusion . . . . .	172
,, the desire of clearness . . . . .	173
Nominative absolute . . . . .	174
Foreign idioms . . . . .	175
Transpositions . . . . .	176
COMPOUND WORDS . . . . .	177
PREFIXES AND AFFIXES . . . . .	178

## PROSODY.

THE ORDINARY LINE . . . . .	179
THE ACCENT SOMETIMES ON THE FIRST SYLLABLE OF A FOOT	180
EXTRA SYLLABLES ALLOWED.. . . .	181, 182

	PAGE.
ELIZABETHAN SPELLING AND PRONUNCIATION . .	183-186
SYLLABLES DROPPED OR SLURRED . . . . .	187-194
LENGTHENING OF WORDS IN PRONUNCIATION . .	195-199
ACCENTUATION OF WORDS . . . . .	200
THE ALEXANDRINE OF RARE OCCURRENCE . . . . .	201
APPARENT ALEXANDRINES . . . . .	202-205
LINES FOUND WITH TWO OR THREE ACCENTS . . . . .	206
OTHER IRREGULARITIES . . . . .	207
THE AMPHIBIOUS VERSE . . . . .	208
 SIMILE AND METAPHOR . . . . .	 209-221
 NOTES AND QUESTIONS ON MACBETH, ACT III. .	 PAGE 124-136

## PREFACE.

THE object of this work is to furnish students of Shakespeare and Bacon with a short systematic account of some points of difference between Elizabethan syntax and our own. The *words* of these authors present but little difficulty. They can be understood from glossaries, and, even without such aid, a little reflection and attention to the context will generally enable us to hit the meaning. But the *differences of idiom* are more perplexing. They are more frequent than mere verbal difficulties, and they are less obvious and noticeable. But it need hardly be said, that if we allow ourselves to fancy we are studying Shakespeare critically, when we have not noticed and cannot explain the simplest Shakespearian idiom, we are in danger of seriously lowering our standard of accurate study, and so far from training we are untraining our understanding. Nor is it enough to enumerate unusual idioms without explaining them. Such is not the course we pursue in Latin and Greek, and our native tongue should either not be studied critically at all, or be studied as thoroughly as the languages of antiquity.\*

\* Of course it is possible to study Shakespeare with great advantage, and yet without any reference to textual criticism. Only, it should be distinctly understood in such cases that textual criticism is not attempted.

The difficulty which the author has experienced in teaching pupils to read Shakespearian verse correctly, and to analyse a metaphorical expression, has induced him to add a few pages on Shakespeare's prosody and on the use of simile and metaphor.

A very important question in the study of English is, what should be the amount and nature of the assistance given to students in the shape of notes. It is clear that the mere getting up and reproducing a commentator's opinions, though the process may fill a boy with useful information, can in no sense be called a training. In the Notes and Questions at the end of this volume I have tried to give no more help than is absolutely necessary. The questions may be of use as a holiday-task, or in showing the student how to work the Grammar. They have been for the most part answered by a class of boys from fourteen to sixteen years old, and some by boys much younger.

In sections 187—199 of the Prosody I must acknowledge my obligations to Mr. W. S. Walker's work on Shakespeare's Versification.\* Other obligations are acknowledged in the course of the work; but the great mass of the examples have been collected in the course of several years' close study of Shakespeare and contemporaneous authors. I am aware that there will be found both inaccuracies and incompleteness in this attempt to apply the rules of classical scholarship to the criticism of Elizabethan English, but it is perhaps from a number of such imperfect contributions that there will at last arise a perfect English Grammar.

\* In correcting the proof-sheets I have gained much from consulting Mr. Walker's "Criticism on Shakespeare."

REFERENCES.

The following works are referred to by the pages :—

- Ascham's Scholemaster . (Mayor) . London, 1863.
- Bacon's Advancement of Learning . Oxford, 1640.
- Bacon's Essays . . . (Singèr) . London, 1867.
- Ben Jonson's Works . . (Gifford) . London, 1838.
- North's Plutarch . . . . . London, 1656.

Wager, Heywood, Ingelend, &c., and sometimes Beaumont and Fletcher, are quoted from "The Songs of the Dramatists," Parker, 1855.

WORKS REFERRED TO BY ABBREVIATIONS.

The plays of Shakespeare are frequently indicated by the initials of the titles. Where the *line* is indicated the Globe edition has been used.

- Asch. = Ascham's Scholemaster.
- B. E. = Bacon's Essays.
- B. and F. = Beaumont and Fletcher.
- B. J. = Ben Jonson.
- „ *E. in &c.* = Every Man in his Humour.
- „ *E. out &c.* = Every Man out of his Humour.
- „ *Cy.'s Rev.* = Cynthia's Revels.
- „ *Sil. Wom.* = Silent Woman.
- „ *Sejan.* = Sejanus,
- „ *Sad Sh.* = Sad Shepherd.
- \*L. C. = Lover's Complaint.
- N. P. = North's Plutarch.
- \*P. P. = Passionate Pilgrim.

\* Works thus marked are frequently referred to by stanzas.



- \**R. of L.*               = Rape of Lucrece.  
  *Sonn.*                 = Shakespeare's Sonnets.  
\**V. and A.*            = Venus and Adonis.

Numbers in parentheses thus (81) refer to the paragraphs  
of the Grammar.

\* See note in preceding page.

## INTRODUCTION.

ELIZABETHAN English, on a superficial view, appears to present this great point of difference from the English of modern times, that in the former any irregularities whatever, whether in the formation of words or in the combination of words into sentences, are allowable. In the first place almost any part of speech can be used as any other part of speech. An adverb can be used as a verb, "They *askance* their eyes" (*R. of L.*); as a noun, "the *backward* and abysm of time" (*Sonn.*); or as an adjective, "a *seldom* pleasure" (*Sonn.*). Any noun, adjective, or neuter verb can be used as an active verb. You can "happy" your friend, "malice" or "foot" your enemy, or "fall" an axe on his neck. An adjective can be used as an adverb; and you can speak and act "easy," "free," "excellent:" or as a noun, and you can talk of "fair" instead of "beauty," and "a pale" instead of "a paleness." Even the pronouns are not exempt from these metamorphoses. A "*he*" is used for a man, and a lady is described by a gentleman as "the fairest *she* he has yet beheld." Spenser asks us to

"Come down and learne the little *what*  
That Thomalin can sayne."—*Calend. Jul.* v. 31 (Nares).

And Heywood, after dividing human diners into three classes thus—

“ Some with small fare they be not pleased,  
 Some with much fare they be diseased,  
 Some with mean fare be scant appeased,”

adds with truly Elizabethan freedom—

“ But of all *some* none is displeased  
 To be welcome.” \*

In the second place, every variety of grammatical inaccuracy meets us. *He* for *him*, *him* for *he*; *spoke* and *took*, for *spoken* and *taken*; plural nominatives with singular verbs; relatives omitted where they are now considered necessary; unnecessary antecedents inserted; *shall* for *will*, *should* for *would*, *would* for *wish*; *to* omitted after “*I ought*,” inserted after “*I durst*,” double negatives; double comparatives (“more better,” &c.) and superlatives; *such* followed by *which*, *that* by *as*, *as* used for *as if*; *that* for *so that*; and lastly, some verbs apparently with two nominatives, and others without any nominative at all. To this long list of irregularities it may be added that many words, and particularly prepositions and the infinitives of verbs, are used in a different sense from the modern. Thus—

“*To* fright you thus methinks I am too savage,”—

*Mach.* iv. 2. 70.

does not mean “I am too savage to fright you.” “There be some that kepe them out of fier and *yet* was never burned,” (Asch. 56), does not mean the nonsense that it appears to mean. “Received *of* the most pious Edward” (81) does not mean “*from* Edward,” but “*by* Edward;” and when Shakespeare says that “the rich” will not every hour survey his treasure, “*for* blunting the fine point of seldom pleasure,” he does not mean “for the sake of,” but “for fear of” blunting pleasure.

\* Compare “More by all *mores*.”—*T. N.* v. 1. 139.

On a more careful examination, however, these apparently disorderly and inexplicable anomalies will arrange themselves under certain heads. It must be remembered that the Elizabethan was a transitional period in the history of the English language. On the one hand there was the influx of new discoveries and new thoughts requiring as their equivalent the coinage of new words (especially words expressive of abstract ideas); on the other hand the revival of classical studies and the popularity of translations from Latin and Greek authors suggested Latin and Greek words (but principally Latin), as the readiest and most malleable metal, or rather as so many ready-made coins requiring only a slight national stamp to prepare them for the proposed augmentation of the currency of the language. Moreover, the long and rounded periods of the ancients commended themselves to the ear of the Elizabethan authors. In the attempt to conform English to the Latin frame, the constructive power of the former language was severely strained.

The necessity of avoiding ambiguity and the difficulty of connecting the end of a long sentence with the beginning, gave rise to some irregularities, to the redundant pronoun (112), the redundant '*that*' (133), and the irregular '*to*' (173).

But, for the most part, the influence of the classical languages was confined to single words, and to the rhythm of the sentence. The *syntax* was mostly English both in its origin and its development, and several anomalous constructions, such as the double negative (169) and the double comparative (171), though they are also found in Greek, have an independent existence in English, and are merely the natural results of a spirit which preferred clearness and vigour of expression to logical symmetry. Many of the anomalies above mentioned may be traced

back to some peculiarities of Early English, modified by the transitional Elizabethan period. Above all, it must be remembered that Early English was far richer than Elizabethan English in inflections. As far as English inflections are concerned the Elizabethan period was destructive rather than constructive. Naturally, therefore, while inflections were being discarded, all sorts of tentative experiments were made: some inflections were discarded that we have restored, others retained that we have discarded. Again, sometimes where inflections were retained the sense of their meaning and power had been lost, and at other times the memory of inflections that were no longer visibly expressed in writing still influenced the manner of expression. Thus Ben Jonson writes :—

“The persons plural keep the termination of the first person singular. In former times, till about the reign of King Henry VIII. they were wont to be formed by adding *en* thus :—*Loven*, *sayen*, *complainen*. But now (whatsoever is the cause) it is quite grown out of use, and that other so generally prevailed that I dare not presume to set this on foot again.”

He appears to be aware of the Midland plural in *en* (148) which is found only very rarely in Spenser and in *Pericles of Tyre*, but not of the Northern plural in *es* (148), which is very frequently found in Shakespeare, and which presents the apparent anomaly of a plural noun combined with a singular verb. And the same author does not seem to be aware of the existence of the subjunctive mood in English. He ignores it in his “Etymology of a Verb,” and, in the chapter on “Syntax of a Verb with a Noun,” writes as follows :—

“Nouns signifying a multitude, though they be of the singular number, require a verb plural :

“ ‘And wise men rehearsen in sentence,  
Where folk be drunken there is no resistance.’ ”

LYDGATE, lib. ii.

And he continues thus :—“ This exception is *in other nouns also very common, especially when the verb is joined to an adverb or conjunction* : ‘ It is preposterous to execute a man before he *have* been condemned.’ ” It would appear hence that the dramatist was ignorant of the force of the inflection of the subjunctive, though he frequently uses it. Among the results of inflectional changes we may set down the following anomalies :—

I. *Inflections discarded but their power retained.* Hence (a) “spoke” (154) for “spoken,” “rid” for “ridden.” (b) “You ought not walk” for “You ought not walken” (the old infinitive). (c) The new infinitive (152) “to walk” used in its new meaning and also sometimes retaining its old gerundive signification.\* (d) To “glad” (act.) to “mad” (act.) &c. (136) for to “gladden,” “madden,” &c. (e) The adverbial *e* (1) being discarded, an adjective appears to be used as an adverb : “He raged more *fierce*,” &c. (f) “Other” is used for “other(e)” pl. “other men,” &c. (g) The ellipsis of the pronoun (164) as a nominative may also be in part thus explained.

II. *Inflections retained with their old power.*

(a) The subjunctive inflection frequently used to express a condition—“Go not my horse,” for “If my horse go not.” Hence (b) *as* with the subj. appears to be used for *as if*, and for *and if*, but (in the sense of *except*) for *except if*, &c. (c) The plural in *en*; very rarely. (d) The plural in *es* or *s*; far more commonly. (e) *His* used as the old genitive of

\* Morris, “Specimens of Early English,” p. xxxiii. Inf. “loven.” Gerund, “to lovene.”

*he* for *of him*. *Me, him, &c.* used to represent other cases beside the objective. "I am appointed *him* to murder you."

III. *Inflections retained but their power diminished or lost.*

(a) Thus '*he*' for '*him*,' '*him*' for '*he*;' '*I*' for '*me*,' '*me*' for '*I*,' &c. (b) In the same way the *s* which was the sign of the possessive case had so far lost its meaning that, though frequently retained, it was sometimes replaced (in mistake) by *his* and *her*.

IV. Other anomalies may be explained by reference to the *derivations of words and the idioms of Early English*.

Hence can be explained (a) *so* followed by *as*; (b) *such* followed by *which* (found in E. E. sometimes in the form *whuch* or *wuch*); (c) *that* followed by *as*; (d) *who* followed by *he*; (e) *the which* put for *which*; (f) *shall* for *will*, *should* for *would*, and *would* for *wish*.

The four above-mentioned causes are not sufficient to explain all the anomalies of Elizabethan style. There are several redundancies, and still more ellipses, which can only be explained as follows.

V. (a) *Clearness was preferred to grammatical correctness, and (b) brevity both to correctness and clearness.* Hence it was common to place words in the order in which they came uppermost in the mind without much regard to syntax, and the result was a forcible and perfectly unambiguous but ungrammatical sentence, such as :

(a) "The prince that feeds great natures they will sway him."  
B. J. *Sejanus*.

(b) As instances of brevity :—

"Be guilty of my death since of my crime."—*R. of L.*

"It cost more to get than to lose in a day."—*B. J. Poetaster*.

VI. *Words then used literally are now used metaphorically, and vice versa.*

The effect of this is most apparent in the altered use of prepositions. For instance, "by," originally meaning "near," has supplanted "of" in the metaphorical sense of *agency*, as it may in its turn be supplanted by "with" or some other preposition. This is discussed more fully under the head of prepositions (61). Here a few illustrations will be given from other words. It is not easy to discover a defined law regulating changes of metaphor. There is no reason why we should not, with Beaumont and Fletcher, talk of living at a "*deep*\* rate" as well as a "*high* rate." But it will generally be found with respect to words derived from Latin that *the Elizabethans used them literally and generally; we, metaphorically and particularly.* Thus "metaphysical" was used by Shakespeare in the broader meaning of "supernatural;" and "fantastical" could be applied even to a murder, in the wide sense of "imagined." So "exorbitant" was "out of the path," "uncommon;" now only applied to that which is uncommonly "expensive."† "To aggravate" now means, except when applied to disease, "to add to the mental burdens of any one," hence "to vex," but in *Sonn.* 146 we find "to aggravate thy store" in the literal sense of "to add to the weight of" or "increase." So "journal" meant "diurnal" or "daily;" now it is restricted to a "daily" newspaper or memoir. As an exception, however, "popular," which now means "liked by the people," was then used in the more restricted and inferen-

\* "How brave lives he that keeps a fool, although the rate be *deeper*,  
But he that is his own fool, sir, does live a great deal cheaper."

† So *extravagant* ("The *extravagant* and erring spirit."—*Hamlet*, i. 1) has been restricted to "*wandering* beyond the bounds of economy."



tial signification of "liked by the people and therefore vulgar." Comp. *Hen. V.* iv. 1.

"Base, common and *popular*."—B. J. *E. out &c.* i. 1.

"Such as flourish in the spring fashion and are least *popular*."

A classical termination (178, *e*) may sometimes be treated as active or as passive. Hence "plausibly" is used for "with applause" actively.

"The Romans *plausibly* did give consent."—*R. of L.*

"A very *inconsiderate* (inconsiderable) handful of English."

N. P. Appendix 31.

Thus, on the one hand, we have "*fluxive* eyes" (eyes flowing with tears), *L. C.* 8, and on the other the more common passive sense, as "the *inexpressive* she" (the woman whose praises cannot be expressed).

With respect to words of English or French origin, it is more difficult to establish any rule. All that can be said is that the Elizabethan, as well as the Victorian meaning, may be traced to the derivation of the word. Why, for instance, should not Ben Jonson write—

"Frost fearing myrtle shall *impale* my head."—*Poetast.* i. 1.

*i.e.* "take in within its pale, surround," as justifiably as we use the word in its modern sense of "transfixing?" Why should not sirens "train" (*draw* or decoy—*trahere*) their victims to destruction, as well as educators *draw* their pupils onward on the path of knowledge? We talk of "a *world* of trouble" to signify an infinity; why should not Bacon (*E.* 38) talk of "a *globe* of precepts?" Owing to the deficiency of their vocabulary, and their habit of combining prepositions with verbs, to make distinct words almost like the Germans, the Elizabethans used to employ many common English

words, such as "pass," "hold," "take," in many various significations. Thus we find "take" in the sense of (1) "bewitch;" (2) "interrupt" ("You *take* him too quickly, Marcius," B. J. *Poetast.*); (3) "consider" ("The whole court shall *take* itself abused," B. J. *Cy.'s Rev.* v. 1); (4) "understand" ("You'll *take* him presently," *E. out &c.* i. 1); and (5) "resort to" ("He was driven by foule weather to *take* a poor man's cottage," N. P. 597). With prepositions the word has many more meanings. "*Take* out"="copy;" "*take* in"="subdue;" "*take* up"="borrow;" "*take* in with" (Bacon)="side with;" "*take* up"="pull up" of a horse. And these meanings are additional to the many other meanings which the word still retains. To enter further into the subject of the formation and meaning of words is not the purpose of this treatise. The glossaries of Nares and Halliwell supply the materials for a detailed study of the subject. One remark may be of use to the student before referring him to the following pages. The enumeration of the points of difference between Shakespearian and modern English may seem to have been a mere list of irregularities and proofs of the inferiority of the former to the latter. And it is true that the former period presents the English language in a transitional and undeveloped condition, rejecting and inventing much that the verdict of posterity has retained and discarded. It was an age of experiments, and the experiments were not always successful. While we have accepted *copious*, *ingenious*, *disloyal*, we have rejected as useless *copy* (in the sense of "plenty"), *ingin*, and *disnoble*. But for freedom, for brevity and for vigour, Elizabethan is superior to modern English. Many of the words employed by Shakespeare and his contemporaries were the recent inventions of the age; hence they were used with a freshness and exactness to which we are

strangers. Again, the spoken English so far predominated over the grammatical English that it materially influenced the rhythm of the verse (see Prosody), the construction of the sentence, and even sometimes (184) the spelling of words. Hence sprang an artless and unlaboured harmony which seems the natural heritage of Elizabethan poets, whereas such harmony as is attained by modern authors frequently betrays a painful excess of art. Lastly, the use of some few still remaining inflections (the subjunctive in particular), the lingering *sense* of many other inflections that had passed away leaving behind something of the old versatility and audacity in the arrangement of the sentence, the stern subordination of grammar to terseness and clearness, and the consequent directness and naturalness of expression, all conspire to give a liveliness and wakefulness to Shakespearian English which are wanting in the grammatical monotony of the present day. We may perhaps claim some superiority in completeness and perspicuity for modern English, but if we were to appeal on this ground to the shade of Shakespeare in the words of Antonio in the *Tempest*,—

“Do you not hear us speak?”

we might fairly be crushed with the reply of Sebastian—

“I do ; and surely  
It is a sleepy language.”

# GRAMMAR.

## ADJECTIVES.

### 1. Adjectives are freely used as Adverbs.

In Early English, many adverbs were formed from adjectives by adding *e* to the positive degree : as *bright*, adj.; *brighte*, adv. In time the *e* was dropped, but the adverbial use was kept. Hence, from a false analogy, many adjectives (such as *excellent*) which could never form adverbs in *e*, were used as adverbs. We still say colloquially, "come *quick*;" "the moon shines *bright*," &c. But Shakespeare could say :

"Which the false man does *easy*."—*Macb.* ii. 3. 143.

"Some will *dear* abide it."—*J. C.* iii. 2.

"Thou didst it *excellent*."—*T. of Sh.* i. 1. 89.

"Which else should *free* have wrought."—*Macb.* ii. 1. 19.

"Raged more *fierce*."—*Rich. II.* ii. 1. 173.

"The equal fitting makes them *equal* good."—*B. J. Sad Sh. Prol.*

2. Hence two adjectives were freely combined together, the first being a kind of adverb qualifying the second. Thus :

"I am too *sudden-bold*."—*L. L. L.* ii. 1.

"*Fertile-fresh*."—*M. W. of W.* v. 5.

"More *active-valiant* or more *valiant-young*."—*J. C.* i. 3.

"*Honourable-dangerous*."—*1 Hen. IV.* v. 1.

"He was too *solemn-sad*."—*F. Q.* i. 1. 2.

"The *best-expert* mathematicians."—*N. P.* 612.

"He was *wonderfull-faire*."—*N. P.* 664.

"Most *peremptory-beautiful*."—*B. J. E. in Sc.* i. 4.

**3. Adjectives**, especially those ending in *ful*, *less*, *ble*, and *ive*, have both an active and a passive meaning; just as we still say, "a *fearful* (pass.) coward," and "a *fearful* (act.) danger."

"To throw away the dearest thing he owed,  
As 'twere a *careless* trifle."—*Macb.* iv. 11.

Such *helpless* harmes yt's better hidden keep."—SPEN. *F. Q.* i. 5. 42.

"Upon the *sightless* couriers of the air."—*Macb.* i. 7. 23.

"How dare thy joints forget

To pay their *awful* duty to our presence?"—*Rich. II.* iii. 3. 76.

So "*medicinal*" (*Tr. and Cr.* iii. 3); "*sensible*" (pass. *Macb.* ii. 1); "*insuppressive*" (*J. C.* ii. 1); "*incomprehensive*" (*Tr. and Cr.* iii. 3. 198).

**4. Adjectives** are frequently used for Nouns, even in the singular.

"A sudden *pale* usurps her cheek."—*V. and A.*

"Every Roman's *private* (privacy or private interest)."

B. J. *Sejan.* iii. 1.

"'Twas caviare to the *general*."—*Hamlet*, ii. 2.

"Truth lies open to all. It is no man's *several*."—B. J. *Disc.* 742 b.

"Before these bastard signs of *fair* (beauty) were born."—*Sonn.* 68.

"Till fortune, tired with doing *bad*,

Threw him ashore to give him *glad*."—*Pericl.* 2. Gower, 37.

**5. The Adjectives all, each, both, every, other**, are sometimes interchanged and used as Pronouns in a manner different from modern usage.

**All** for *any* :

"They were slaine without *all* mercie."—HOLINSHED.

"Without *all* bail."—*Sonn.* 74.

(Comp. in Latin "*sine omni* &c.")

**All** for *every* :

"Good order in *all* thyng."—ASCH. 62.

"And *all* thing unbecoming."—*Macb.* iii. 1. 14.

We still use "all" for "all men." But Ascham (p. 54) wrote :  
 " *All* commonlie *have* over much wit," and (p. 65) " *Infinite* shall  
 be made cold by your example, that *were* never hurt by reading of  
 bookes." This is perhaps an attempt to introduce a Latin idiom.  
 Shakespeare, however, writes :

" *What ever have* been thought on."—*Coriol.* i. 2.

**Each** for *both* :

" And *each* though enemies to *either's* reign  
 Do in consent shake hands to torture me."—*Sonn.* 28.

This confusion is even now a common mistake.

**Each** for "each other :

" But being both from me, both to *each* friend."—*Sonn.* 144.  
*(i.e.* both friends each to the other.)

**Both** seems put for "each," or *either* used for "each other," in

" They are both in *either's* powers."—*Temp.* ii. 1.

There may, however, be an ellipsis of *each* after *both* :

" They are both (each) in *either's* powers."

Compare " A thousand groans . . . . .  
 Came (one) on another's neck."—*Sonn.* 131.

**Every one, Other, Neither,** are used as plural pronouns :

" And *every one* to rest themselves *betake*."—*R. of L.*

" *Every one* of these considerations, syr, *move* me."—*ASCH. Dedic.*

" Thersites' body is as good as Ajax'  
 When *neither* are alive."—*Cymb.* iv. 2. 252.

" *Other* have *authoritie*."—*ASCH.* 46.

**Other** is also used as a singular pronoun : \*

" Every time gentler than *other*."—*J. C.* i. 2. 18.

" With greedy force each *other* doth assail."—*SPENS. F. Q.* i. 5. 6.

*i.e.* "each doth assail *the* other."

\* It is used as a singular adjective, without the article, in *Cymb.* iii. 4. 144 :

" You think of *other* place."

"We learn no *other* but the confident tyrant  
Keeps still in Dunsinane."—*Macb.* v. 4. 8.

"He hopes it is no *other*  
But, for your health and your digestion's sake,  
An after-dinner's breath."—*Tr. and Cr.* ii. 3. 120.

"If you think *other*."—*Othello*, iv. 2. 13.

The use of *all(e)* and *other(e)* as plural pronouns is consistent with ancient usage. It was as correct as "omnes" and "alii" in Latin, as "alle" and "andere" in German. Our modern "*others* said" is only justified by a custom which might have compelled us to say "*alls* said." The plural use of *neither*, "not both," depends on the plural use of *either* for "both," which is still retained in "on *either* side," used for "on both sides." This is justified by the original meaning of *ei-ther*, i. e. "every one of two," just as *wh-e-ther* means "which of two." Similarly we say "*none were* taken" instead of "*none (no one) was* taken." We still retain the use of *other* as a pronoun without *the* in such phrases as "they saw each *other*," for "they saw each *the other*." *Many* is used in its old form as a noun. Beside the adjective "manig" (*many*) there was also in Early English the noun "manie" (multitude). Hence we have :

"In *many's* looks."—*Sonn.* 93.

**6. Double comparative and superlative.**—The inflections *er* and *est*, which represent the comparative and superlative degrees of adjectives, though retained, yet lost some of their force, and sometimes received the addition of *more*, *most*, for the purpose of greater emphasis.

"A *more larger* list of sceptres."—*A. and C.* iii. 6.

"*More elder*."—*M. of V.* iv. 1. 247.

"*More better*."—*Temp.* i. 2. 19.

"*More braver*."—*Temp.* i. 2. 439.

"With the *most boldest*."—*J. C.* iii. 1.

"*Most unkindest*."—*J. C.* iii. 2.

"*Most unpleasantest*."—*M. of V.* iii. 2. &c.

Ben Jonson speaks of this as "a certain kind of English atticism, imitating the manner of the *most ancientest and finest* Grecians."—

B. J. 786. It is, however, improbable that this idiom was the result of imitating Greek.

**7. The possessive Adjectives** appear sometimes to be transposed, being really combined with nouns (like the French *monsieur, milord*).

"Dear *my lord*."—*J. C.* ii. 1.

"Good *my brother*."—*Hamlet*, i. 3. 46.

"Sweet *my mother*."—*R. and J.* iii. 5.

"Oh! poor *our sex*."—*Tr. and Cr.* v. 2.

"Art thou that *my lord* Elijah?"—*1 Kings* xviii. 7.

**8. Self** was still used in its old adjectival meaning "same," especially in "one *self*," i.e. "one and the same." Compare the German "selb."

"That *self* mould."—*Rich.* II. i. 2. 23.

"One *self* king."—*T. N.* i. 1. 39.

Hence we can trace the use of *himself*, &c. The early English had no reflective pronoun; their use was the same as our modern poetic use: "He warmed him at the fire." In order to define the *him*, and to identify it with the previous *he*, the word *self* (meaning "*the same*," "the aforesaid") was added: "He warmed himself." *Thyself* and *myself* are for *thee-self*, *me-self*. *Ourselves*, *yourselves*, are erroneously formed on the supposed analogy of *myself*. There appears to have been an adverbial use of *myself* (the dative of the pronoun being joined to the nominative of the adjective) which may explain such phrases as "I *myself* came," in which there seems at first sight nothing to explain the *me* in *me-self*.\* This use of *myself* for *I-self* arose perhaps in part from the desire of euphony. It was felt that *I* and *he* were not *strong* enough to bear the suffix *self*: just as the French say "*lui-même*," "*moi-même*," instead of "*il-même*," "*je-même*."

**Very** (Latin "*verus*") = "true." So "*mere*" (*merus*) = "utter."

"My *very* friends."—*M. of V.* iii. 2.

\* This use of *self* (same) illustrates the use of *αὐτός* in Greek. *The self* is *ὁ αὐτός*; *himself* is *ἐαυτόν*. *Αὐτός* sometimes means "by himself," "alone." A similar use of *self* is found in Layamon's *Brut* (quoted by Rushton). Cordelia is sent away from home, "with *selves* her clothen," i. e. "with her clothes *alone*."



9. The licence of converting one part of speech into another may be illustrated by the following words used as adjectives :—

“The fine point of *seldom* pleasure” (rare).—*Sonn.* 52.

“Each *under eye*” (inferior).—*Sonn.* 7.

See also *still*, below (22).

“Most *felt* and open this” (palpable).—B. J. *Sejan.* i. 2.

“Most *laid* (plotted) impudence.”—B. J. *Fox.*

As still with us, any noun could be prefixed to another with the force of an adjective : “*water*-drops,” “*water*-thieves,” “*water*-fly,” &c.

## ADVERBS.

10. It is characteristic of the unsettled nature of the Elizabethan language that, while (see 1) adjectives were freely used as adverbs without the termination *ly*, on the other hand *ly* was occasionally added to words from which we have rejected it. Thus : “fastly” (*L. C.* 9) ; “youngly” (*Coriol.* ii. 3. 244).

11. The use of the following adverbs should be noted :—

**Again** (radical meaning “opposite”) is now only used in the local sense of *returning*, as in “He came back *again*, home *again*,” &c. ; and *metaphorically* only in the sense of *repeating*, as in “*Again* we find many other instances,” &c. It is used by Shakespeare *metaphorically* in the sense of “on the other hand.” Thus—

“Have you  
Ere now denied the asker, and now *again* (on the other hand)  
Of him that did not ask but mock, bestow  
Your sued-for tongues?”—*Coriol.* ii. 3. 214.

12. **All** (altogether) used adverbially:

“My exhortation seems harsh and *all* unpleasant.”

MARLOW (*Nares*).

“In thy heart-blood, though being *all* too base  
To stain the temper of my knightly sword.”

*Rich. II.* iv. 1. 28.

In compounds *all* is freely thus used, “*All*-worthy lord ;” “*all*-watched night.” Sometimes it seems to mean “by all persons,” as in “*all*-shunned.”

**13. All-to** (altogether) :

"That called him *all-to* nought."—*V. and A.* 402.

"How he does *all-to* bequalify her."—*B. J.*

**All-to** (asunder) ; see 178.

**Almost**, used for *mostly, generally* :

"Neither is it *almost* seen that very beautiful persons are of great virtue."—*B. E.* 163.

Our modern meaning *nearly* is traceable to the fact that anything is *nearly* done when the *most* of it is done.

**14. Chance** is used as an Adverb :

"How *chance* thou art returned so soon?"—*Com. of E.* i. 2.

Perhaps this is merely a contraction for *perchance*. *Like* is used similarly for *belike*. See Prosody (183-6).\*

**15. Ever** (*some time or other*) :

"Would I might  
But *ever* see that man."—*Temp.* i. 2. 168.

**Ever** (at *every* time) freq.:

"For slander's mark was *ever* yet the fair."—*Sonn.* 70.

The latter use is still retained in poetry. But in prose we confine "ever" (like the Latin "unquam") to negative, comparative, and interrogative sentences.

**16. Forth, hence, and hither** are used without verbs of motion (motion being implied) :

"Her husband will be *forth*."—*M. W.* ii. 2.

"Doth *hence* remain."—*Sonn.* 39.

"From *hence* the sauce to meat is ceremony."—*Macb.* iii. 4. 36.

"Methinks I hear *hither* your husband's drum."—*Coriol.* i. 3.

**Forth**, "further :

"To hear this matter *forth*."—*M. for M.* v. i. 255.

\* The order of the words "thou art," indicates that Shakespeare treated *chance* as a verb. "How may it *chance* that," &c. Compare—

"How *chance* my brother Troilus went not!"—*Tr. and Cr.* iii. i. 151.

A similar use is found in Gray (whether adverbial or not is doubtful) :

"If *chance* by lonely contemplation led,  
Some kindred spirit shall inquire thy fate."—GRAY'S *Elegy*.

**17. More** (*mo-re*), and **most** (*mo-st*) (comp. E. E. *mā* or *mō*; *mār* or *mōr*: *maest*, *māst*, or *most*), are frequently used as the comparative and superlative of an adjective.

"At our *more* leisure."—*M. for M.* i. 3. 49.

"A *more* delight."—*V. and A.*

"The *most* mervell of all."—*ASCH.* 50.

"Our *most* quiet" (our very great quiet).—*2 Hen. IV.* iv. 1.

Hence:

"*More* (instead of *greater*) and less came in with cap and knee."

*1 Hen. IV.* iv. 3.

**18. Much** is frequently used as an adjective, like the Scotch *nickle*, and the E. E. *muchel*.\*

"Thy *much* goodness."—*M. for M.* v. 1.

*Much* is frequently used as an adverb with adjectives.

"*Much* sorry."—*Tr. and Cr.* ii. 3. 115.

"*Much* willing."—*L. L. L.* ii. 1. 18.

*More* is frequently used as a noun and adverb in juxtaposition.

"The slave's report is seconded and *more*

*More* fearful is deliver'd."—*Coriol.* iv. 6. Comp. *K. J.* iv. 2.

"*More* than that tongue that *more* hath *more* express'd."—*Sonn.* 23.

We sometimes say "*the* many" (see 5), but not "the most," in the sense of "most *men*." Heywood however writes—

"Yes, since *the most* censures, believes and saith

By an implicit faith."—*Commendatory Verses on B. J.*

**19. Off** (away from the point):

"That's *off*: that's *off*. I would you had rather been silent."

*Coriol.* ii. 2.

To be *off* = to take *off* one's hat.

"I will practise the insinuating nod and be *off* to them most counterfeitley."—*Coriol.* ii. 2.

**20. Once** ("once for all," "above all"):

"*Once*, if he require our voices, we ought not to deny him."

*Coriol.* ii. 3.

\* Compare "A noble peer of *nickle* trust and power."—*MILTON, Comus.*

"'Tis *once* thou lovest,  
And I will fit thee with the remedy."—*M. A.* i. i. 320.

**One** is similarly used for "above all," or "*alone*," i.e. "*all-one*."

"He is *one* the truest knight alive."—*SPEN. F. Q.* iii. 38.

Comp. Early English :

"He *one* is to be praised."

"I had no brother but him *one*."

"He was king *one*."

So in Latin "*justissimus unus*;" and in Greek *μόνος* is similarly used.

**Only**, i.e. *on(e)ly*, is used as an adjective. See **But** (6), and **Transpositions** (176).

"The *only* (mere) breath."—*SPEN. F. Q.* i. 7. 13.

"It was for her love and *only* pleasure."—INGELED.

"By her *only* aspect she turned men into stones."—BACON,  
*Adv. of L.* 274.

We have lost this adjectival use of *only*, except in the sense of "singl," in such phrases as "an *only* child."

**21. So** is frequently inserted in replies where we should omit it.

"*Trib.* Repair to the Capitol.

*Peop.* We will *so*."—*Coriol.* ii. 3.

"*T.* Fortitude doth consist, &c.

*D.* It doth *so* indeed, sir."—*B. J. Sil. Wom.* iv. 2.

It is sometimes omitted after "I think."

"*G.* What, in metre?

*Luc.* In any proportion or language.

*G.* I *think*, or in any religion."—*M. for M.* i. 2. 24.

"I *think* (so)."—*Sil. Wom.* i. 1.

*So* is put for the more emphatic form, *al-so*.

"It's a cold and heat that does outgo

Alsense of winters and of summers *so*."—*B. J. Sad. Sh.* ii. 1.

"Mad in pursuit, and in possession *so*."—*Sonn.* 129.

*So that ; so as.* (See **Pronoun Relative.**)

**22. Still** (used for *constantly*). It is now used only in the sense of "even now," "even then." The connexion between "during all time up to the present" and "even at the present" is natural. Comp. the different meanings of *dum, donec, &c.*

It is also used as an adjective for *constant*.

"But I of thee will wrest an alphabet,  
And by *still* practice learn to know the meaning."

*Tit. And.* iii. 2.

**23. Than** is used for *then* :

"And their ranks began  
To break upon the galled shore and *than*  
Retire again."—*R. of L.* 456.

**Then** for *than*, freq. in North's *Plutarch*, Ascham, &c.

*Then* and *than* (like *tum* and *tam*, *quum* and *quam* in Latin) are closely connected. They were originally inflections of the demonstrative and meant "at that (time)," "in that (way)." As "*that*" is used as a relative, "*than*" has the signification of "in the way in which" (*quam*). It is usual to explain "He is taller *than* I" thus—"He is taller ; *then* I am tall." This explanation does not so well explain "He is *not* taller than I." On the whole it is more in analogy with the German *als*, Latin *quam*, Greek *ἢ*, to explain it thus—"In the way in which I am tall he is taller." The close connexion between "in that way," "at that time," "in that place," &c., is illustrated by the use of *there* for *thereupon*, or *then*.

"Even *there* resolved my reason into tears."—*L. C.* 4.

**24. Yet** (up to this time) is only used now *after* a negative, "not *yet*," "never *yet*," &c. Then it was also used *before* a negative.

"For (as) *yet* his honour never heard a play."—*T. of Sh.* I. 96.

"Yet I have not seen

So likely an ambadress of love."—*M. of V.* ii. 9.

"For there be that kepe them out of fier and *yet* was never burned (*never yet*)—that abhorre falsehood and never brake promise."—*ASCH.* 59.

To us the passage might appear to mean, "And *nevertheless* were never burned," an absurd antithesis.

*Yet* is also used in this sense without a distinct negative :

"*Solan.* What news on the Rialto ?

*Salar.* "Only *yet* it lives there uncheck'd that Antonio," &c.  
*M. of V.* iii. 1.

25. The adverbs **inward** and **backward** are used as nouns.

"I was an *inward* of his."—*M. for M.* iii. 2. 138.

"In the dark *backward* and abysm of time."—*Temp.* i. 2. 50.

## ARTICLES.

26. The indefinite article **A** was originally the numeral *One* (Scotch *Ane*) from which came *Ane*, *An*, *A*. (Comp. the French *un* and the German *ein*.)

Hence *a* was more emphatic then than now, a fact which will explain its omission where we insert it, and its insertion where we should use some more emphatic word, "some," "any," "one," &c.

27. **A** is still omitted by us in adverbial compounds, such as "snail-like," "clerk-like," &c. Then it was omitted as being unnecessarily emphatic in such expressions as :

"Creeping like snail."—*As you L.* ii. 7. 146.

"And like unletter'd clerk."—*Sonn.* 85.

"Like snail" is an adverb in process of formation. It is intermediate between "like a snail" and "snail-like."

28. **A** was also sometimes omitted after "what," in the sense of "what kind of."

"Cassius, what night is this?"—*J. C.* i. 3. 42.

(*A* has been unnecessarily inserted by some commentators.)

"Jove knows what man thou mightst have made."

*Cymb.* iv. 2. 207.

"What case stand I in?" (*W. T.* i. 2. 352) = In what a position am I ?

A similar omission is found after *so*.

"In so profound abysm I throw all care."—*Sonn.* 112.

29. **A** was frequently inserted before a numeral adjective, for the purpose of indicating that the objects enumerated are regarded collectively as *one*. We still say "a score," "a fo(u)rt(een)-night." But we also find :

"*An* eight days after these sayings."—*Luke* ix. 28.

"*A* two shilling or so."—B. J. *E. in &c.* i. 4. *ad fin.*

"'Tis now *a* nineteen years ago at least."—B. J. *Case is altered.*

Also in E. E. :

"*An* five mile."—HALLIWELL.

The *a* in "*a* many men," "*a* few men," is perhaps thus to be explained. Some explain "*a* many" by reference to the old noun "many," "*a* many men," for "a many (of) men." But we also say "*a* few men," and *few* seems to have been an adjective.

30. **A** was used for *one* or *any* in such expressions as "He came with never *a* friend," &c. It seems used for "any," i.e. *ane-y*, or *one-y*, in

"There's not *a* one of them."—*Macb.* iii. 4.

and emphatically for "some," "a certain," in

"There is *a* thing within my bosom tells me."

2 *Hen. IV.* iv. i. 183.

The *a* still used in "many *a* man" is perhaps an abbreviation of *one*, like the *a* in "never *a* (*one*) man," and the *one* in "everyone," "anyone." Chaucer frequently uses "many *oon*."\* We also find in Early English :

"Thre persones in *a* Godhede."—HALLIWELL.

where *a* is for *one*.

31. **The** was frequently omitted before a noun already defined by another noun.

"In number of our friends."—*J. C.* iii. 1.

\* Compare

"Et y en a *maint un* qui," &c.—MONTAIGNE.

The Germans, omitting the article, say "mancher mann;" but the termination in *y*, causing "many" to be considered an adverb, may perhaps account for the introduction of "*a*" and for its position after "many." So the Germans say "*ein solcher* (adj.) mann," but "*solch* (adv.) *ein* mann."

"Thy beauty's form in table of my heart."—*Sonn.* 24.

"Some beauty peep'd through lattice of sear'd age."

*L. C. st. ii.*

"A weary traveller that strays  
By muddy shore of broad seven-mouthed Nile."

*SPENS. F. Q. i. 5. 18.*

"Proving from world's minority their right."\*—*R. of L.*

**32. The** is also omitted after prepositions in adverbial phrases.

"In first rank."—*Tr. and Cr.* iii. 3. 161.

"In change of (for) him."—*Tr. and Cr.* iii. 3. 27.

"In way for."—*B. E.* 105.

**33. The** was inserted in several phrases which had not, though they now have, become adverbs. "At the length" (*N. P.* 592,) "At the first," "At the last," &c.

**34.** Any word when referred to as being defined and well known may of course be preceded by the article. Thus we frequently speak of "*the* air." Bacon (*E.* 212) however wrote, "*The* matter (the substance called matter) is in a perpetual flux."

**The which** (see **Relative**).

**35. The** frequently precedes a verbal that is followed by an object :

"*The* seeing these effects will be  
Both noisome and infectious."—*Cymb.* i. 5. 25.

"*P.* Pray, sir, in what?

*D.* In *the* delaying death."—*M. for M.* iv. 2. 172.

"Nothing in his life  
Became him like *the* leaving it."—*Macb.* i. 4. 8.

"*The* locking up the spirits."—*Cymb.* i. 5. 4.

In all these examples *ing* is the representative of the old inflection of the infinitive *en* (found in *Pericles*, Act ii. Gower, xii. 20, "kill-*en*," "spek-*en*"). The noun force of the infinitive is illustrated by 3 *Hen. VI.* iv. 5. "Leave off *to wonder*," &c. *i.e.* "wondering;" and by—

"Returning (*i.e.* to return) were as tedious as (to) go o'er."

*Macb.* iii. 4. 138.

\* Compare "On most part of their fleet."—*Othello*, ii. 1. 24.



In the latter passage the *ing* has the force of *to*, and is attached both to "*return*" and to "*go*," rendering the insertion of "*to*" unnecessary before "*go*."

This use of *the* is now rare, and is sometimes called ungrammatical. But it is justified by the Greek usage of the article with the infinitive.

The verbal was also used as a noun followed by *of* in accordance with modern usage.

"For the repealing of my banish'd brother." \*—*J. C.* iii. 1.

**36. The** (in Early Eng. *tht*, *thy*) is used as the ablative of the demonstrative and relative, with comparatives to signify the measure of excess or defect.

This use is still retained. "*The* sooner *the* better," i.e. "*By how much* the sooner *by so much* the better." (Lat. "*quo citius, eo melius*.")

It is sometimes stated that "the better" is used by Shakespeare for "better," &c.: but it will often, perhaps always, be found that a comparison is implied.

"The good conceit I hold of thee  
Makes me *the* better to confer with thee."—*Two G. of V.* iii. 2. 19.

"*The* rather  
For that I saw."—*Macb.* iv. 3. 184.

In both passages "the" means "on that account." In

"Go not my horse *the* better  
I must become a borrower of the night,"—*Macb.* iii. 1. 25.

Banquo is perhaps regarding his horse as racing against night, and "*the* better" means "*the* better of the two." The following passage has been quoted by commentators on the passage just quoted, to show that "the" is redundant. "And hee that hit it (the quintain) not full, if he rid not *the faster*, had a sound blow in his neck, with a bag full of sand hanged on the other end."—*Stowe's Survey of London*, 1603. But the rider is here described as endeavouring to anticipate the blow of the quintain by being "*the faster*" of the two, or else, perhaps, "*the faster*" for his failure.

\* So, the article being omitted, (see 31):

"If I do feign, you witnesses above,  
Punish my life for tainting of my love."—*T. N.* v. 1. 141.

## CONJUNCTIONS.

**37. An (=if).** This particle has been derived from *an*, the imperative of *anan*, to grant. But the word is generally written *and* in Early English (Stratmann), and frequently in Elizabethan authors.

“For *and* I shulde rekene every vice  
Which that she hath ywiss, I were to nice.”

CHAU. *Squire's Prol.*

“Alcibiades bade the carter drive over, *and* he durst.”—N.P. 166.

“They will set an house on fire *and* it were but to roast their eggs.”—B. E. 89.

“What knowledge should we have of ancient things past *and* history were not?”—Lord BERNERS, quoted by B. J. 789.

**38.** The true explanation appears to be that the hypothesis, the *if*, is expressed not by the *and*, but by the subjunctive, and that *and* merely means *with the addition of*, *plus*, just as *but* means *leaving out*, or *minus*.

The hypothesis is expressed by the simple subjunctive thus—

“Go not my horse the better  
I must become a borrower of the night.”—*Macb.* iii. i. 25.

This sentence with *and* would become, “I must become a borrower of the night *and* my horse go not the better,” *i.e.* “*with*, or on, *the supposition* that my horse go not the better.” Similarly in the contrary sense, “*but* my horse go the better,” would mean “*without or excepting the supposition* that my horse, &c.” Thus Chaucer, *Pardoner's Tale*, 275 :

“It is no curtesye  
To speke unto an old man vilonye  
*But* he trespass.”

So also Mandeville (*Prologue*) :

“Such fruyt, thorgh the which every man is saved, *but* it be his owne defeaute.”

**39.** Latterly the subjunctive, falling into disuse, was felt to be too weak unaided to express the hypothesis ; and the same tendency

which introduced "more better," "most unkindest," &c., superseded *and* by *and if*, *an if*, and *if*. There is nothing remarkable in the change of *and* into *an*. *And*, even in its ordinary sense, is often written *an* in Early English. (See Halliwell.)

40. The following is a curious passage:—

"O. Will it please you to enter the house, gentlemen?

D. *And* your favour, lady."—B. J. *Sil. Wom.* iii. 2. med.

Apparently, "*And* your favour (be with us)," *i.e.* "if you please." A similar use of *and* without a subjunctive is found in *Hamlet*:

"Those friends thou hast, *and* their adoption tried,  
Grapple them to thy soul with hoops of steel."—i. 3. 62.

41. *An't were* is sometimes said to be put for "as if it were."

"Cress. O! he smiles valiantly.

Pand.

Does he not?

Cress. O yes; *an't were* a cloud in autumn."

*Tr. and Cr.* i. 2. 139.

"He will weep you *an't were* a man born in April."

*Tr. and Cr.* i. 2. 189.

"I will roar you *an't were* any nightingale."—*Mid. N. Dr.* i. 2.

"'A made a fairer end and went away, *an it* had been a Christom child."—*Hen. V.* ii. 3.

Some ellipsis is probably to be understood. "I will roar you, *and* if it were a nightingale (I would still roar better)."

The emphatic sense attached here to *and*\* is perhaps illustrated by the frequent "*and if*" in ballads. *And* seems to be used emphatically for "even" in

"Not pledge it! Why?

*And* though beneath the axe, this health were holy."

*B. and F.*(1)

and in—

"What *an* if

His sorrows have so overwhelm'd his wits."—*T. A.* ii. 1.(1)

\* Comp. the Greek *καὶ εἰ*. In the A. V. 1 Pet. iii. 14, ἀλλ' εἰ καὶ is rendered "but *and* if." Yet in Luke xii. 45, "but *and* if" represents εἰν δέ.

(1) The passages thus marked are extracted from Walker's "Shakespeare," vol. ii. pp. 154—9.

On the other hand, *and if* seems to mean "if indeed" in the following passages :—

" *Percy*. Seize it if thou darest.

*Aum.* *An if* I do not, may my hands rot off !"

*Rich. II.* iv. i. 49.

" Oh father !

*And if* you be my father, think upon

Don John my husband."—MIDDLETON and ROWLEY.<sup>(1)</sup>

It is not easy to determine whether *and though* is used for "even though" or for "though indeed" in the following—

" I have now

(*And though* perhaps it may appear a trifle)

Serious employment for thee."—MASSINGER.<sup>(1)</sup>

In all these passages *an* or *and* may be resolved into its proper meaning by supplying an ellipsis. Thus in the passage from *Rich. II.* iv. i. 49, "*An if* I do not," &c. means, "I will seize it, *and*, if I do not seize it, may my hands rot off."

If the text is correct in

" When that I was *and* a little tiny boy,

With hey, ho, the wind and the rain,"—*T. N.* v. i. 398.

*and* would seem here to mean "just," "no more than."

Ben Jonson, who quotes Chaucer,

" What, quoth she, *and* be ye wood ?"

adds that "*and* in the beginning of a sentence serveth for admiration."—B. J. 789.

**42. As\*** is a contraction of *al(l)-so*. In Early English we find "*so* soon *so* he came." The *al(l)* emphasized the *so*, "*al(l)-so* soon *al(l)-so* he came." Hence through different contractions, *alse*, *als*, *ase*, we get our modern *as*. (Comp. the German *als*.) It follows that *as* originally meant both our modern *so* "in that way," and our modern *as* "in which way." The meaning of *so* is still retained in the phrases "*as* soon as" and "I thought *as* much," but generally *as* has its second meaning, viz. "in which way."

\* Comp. ὡς, ὥστε.

"All greeting that a king *at friend* can send his brother."

W. T. v. 1.

"*At door.*" "*At height,*" for "at the highest."

"As true a dog as ever fought *at head.*"—*Tit. And.* v. 1.

"See him out *at gate.*"—*Coriol.* iv. 1.

"*At point.*"—*Coriol.* v. 4; *Cymb.* iii. 6.

"When they were fallen *at a point* for rendering up the hold."

HOLINSHED, *Duncane.*

In Early English *at* does not seem to have been thus extensively used. It then was mostly used (Stratmann) in the sense of "at the hands of" (*ἔπος* with gen.): "I ask *at*, take leave *at*, learn *at* a person," &c. *At* was unknown (Morris) in the southern dialect of Early English.

**65. By** (original meaning "near"): hence "about," "concerning."

"How say you *by* the French lord?"—*M. of V.* i. 2. 47.

"I know nothing *by* myself," 1 *Cor.* iv. 4 (no harm *about* myself).

"Many may be meant *by* (to refer to) the fool multitude."

*M. of V.* ii. 9. 74.

Hence from *near* came the meaning *like, according to*.

"It lies you on to speak

Not *by* your own instruction, nor *by* the matter

Which your own heart prompts you."—*Coriol.* iii. 2.

*By* is used as a noun in the expression "on the *by*" (as one passes *by*).—B. J. 746.

**66. For** (original meaning "before," "in front of"). A man who stands in front of another in battle may either stand as his friend *for* him or as his foe *against* him. Hence two meanings of *for*, the former the more common.\*

**67. (I.) For**, meaning "in front of," is connected with "instead of," "in the place of," "as being."

\* Comp. *ἀντί*, which in composition denotes hostility *against*, and at other time *instead of, for*.

used for "which." This is still usual with us, but only when preceded by "such" or "the same."

"That gentleness *as* I was wont to have."—*J. C.* ii. 2. 33.

48. **As** is frequently used (without *such*) to signify "namely :"

"And that which should accompany old age,  
*As* honour, love, obedience, troops of friends."

*Macb.* v. 2. 25.

"Tired with all these for restful death I cry,  
*As* to behold desert a beggar born  
And needy nothing trimm'd in jollity  
And, &c."—*Sonn.* 66.

"Two Cliffords, *as* the father and the son."—3 *Hen. VI.* v. 7.

*As* is apparently used redundantly with definitions of time (as *&c.* is used in Greek with respect to motion). It is said by Halliwell to be an Eastern Counties' phrase :

"He will come *as* to-morrow."

"The king who *as* then laie at Bertha."—*HOLINSHED.*

It is probably used to suggest indefiniteness.

49. **But** contains the root *out* (like with-out), and means *excepted* or *excepting*. This use of *out* in compounds may be illustrated by "*outstep* (except) the king be miserable."\*

"It was full of scorpyones and cocadrilles *out-takene* in the fore-said monethes."\*

"Alle that y have y grant the, *out-take* my wyfe."\*

The two latter passages illustrate the difficulty of determining whether *but* is used as a passive participle with nominative absolute or as an active imperative with the objective case. In the same way we find "excepted" and "except" placed (a) after a noun or pronoun, apparently as passive *participles*, and (b) before, as prepositions. Thus—

(a) "Only you *excepted*."—*Much Ado*, i. 1.

"Richard *except*."—*Rich. III.* v. 3.

Then, on the other hand,—

(b) "Always *excepted* my dear Claudio."—*Much Ado*, iii. 1.

\* Halliwell's Dictionary.

Hence "by the side of," "in comparison with."

"Impostors *to* true fear."—*Macb.* iii. 4.

*i.e.* "Impostors when brought to the side of, and compared with, true fear."

"Undervalued *to* tried gold."—*M. of V.* ii. 7. 53.

Hence "up to," "in proportion to," "according to."

"The Greeks are strong and skilful *to* their strength."

*Tr. and Cr.* i. 1.

"*To's* power he would

Have made them mules."—*Coriol.* ii. 1. 262.

"Perform'd *to* point the tempest that I bade thee."

*Temp.* i. 2. 194.

"He needs not our mistrust, since he delivers

Our offices and what we have to do

*To* the direction just."—*Macb.* iii. 2. 4.

Hence "like."

"Looked it of the hue

*To* such as live in great men's bosoms?"—*B. J. Sejan.* v. 1.

"This is right *to* (exactly like) that (saying) of Horace."

*B. J. E. out &c.* ii. 1.

96. **To**, from meaning "like," came into the meaning of "representation," "equivalence," "apposition." (Comp. Latin "*Habemus Deum amico.*")

"With God *to* friend."—*SPEN. F. Q.* i. 1. 28.

"We got the sea *to* our friend."—*HAKLUYT.*

"Had I admittance and opportunity *to* friend."—*Cymb.* i. 5.

Compare also *Macb.* iii. 3; *J. C.* i. 5.

"The king had no port *to* friend."—*CLARENDON, Hist.* 7.

"A fond woman *to* my mother (*i. e.* who was my mother) taught me so."—*WAGER.*

97. **To**, in the phrase "I would *to* God," \* may mean "near," "in

\* Possibly, however, this phrase may be nothing but a corruption of the more correct idiom "Would God that," which is more common in our version of the Bible than "I would." The *to* may be a remnant of the inflection of "would," "wolde;" and the *I* may have been added for the supposed necessity of a nominative. Thus—

"Now wolde God that I might sleepen ever."—*CHAU. Monke's Tale*, 1445.  
So "thou wert best" is perhaps a corruption of "it were best for thee."

the sight of," or there may be a meaning of motion : "I should desire (even carrying my desire) *to* God." In the phrase "He that is cruel *to* halves" (B. J. *Disc.* 759), *to* means perhaps "up to the limit of." *To* was used however without any notion of "motion toward the future" in *to-night* (*last night*).

"I *did* dream *to-night*."—*M. of V.* ii. 5. 18 ; 2 *Hen. VI.* iii. 2. 31.

**98. With** is used where we should use other prepositions in the following :—

"I live *with* (on) bread like you."—*Rich.* II. iii. 2. 175.

"As an unperfect actor on the stage  
Who *with* his fear is put besides his part."—*Sonn.* 23.

We should say "*in* his fear," or "*by* his fear" (personifying Fear) ; or append the clause to the verb, "put beside his part *with* fear."

"He is not *with* himself."—*Tit. And.* i. 2.

We should say "master *of* himself," or "*in* his senses."

**99. With** is used by Ben Jonson for *like*.

"Not above a two shilling.

*B.* 'Tis somewhat *with* the least."—*B. J. E. in &c.* i. 4.

"Something like, very near the least." The same author uses *without* in the sense of "unlike," "beyond."

"An act *without* your sex, it is so rare."—*B. J. Sejan.* ii. 1.

**100. Prepositions are frequently omitted after verbs of motion.** Motion *in* :

"She wander'd many a wood."—*SPEN. F. Q.* i. 7. 28.

"To creep the ground." "Tower the sky."

MILTON, *P. L.* 7.

Motion *to* or *from* :

"Ere we could arrive the point proposed."—*J. C.* i. 2.

"Arrived our coast."—3 *Hen. VI.* v. 3.

"Depart the chamber and leave us."—2 *Hen. IV.* iv. 4.

"To depart the city."—*N. P.* 150.



"This *'longs* the text" (*P. of T.* 2, GOWER, 40), for "*belongs to* the text." These omissions may perhaps illustrated the idiom in Latin and in Greek poetry.

100 a. The preposition is also sometimes omitted after verbs of hearing :

"*List* a brief tale."—*Lear*, v. 3.

"*Listening* their fear."—*Macb.* ii. 2.

"*Hearken* the end."—2 *Hen. IV.* ii. 4.

and sometimes after other verbs.

"*Smile* you my speeches as I were a fool."—*K. L.* ii. 2.

"*Thou swear'st* thy gods in vain."—*K. L.* i. 1.

This seems to have arisen from the desire of brevity. Compare the tendency to convert nouns, adjectives, and neuter verbs into active verbs (136).

### 101. The Preposition omitted in adverbial expressions.

"But wherefore do not you *a mightier way*  
Make war upon this bloody tyrant time."—*Sonn.* 16.

All constantly repeated adverbial expressions have a tendency to abbreviate or lose their prepositions. Compare "*alive*" for "*on live*," "*around*" for "*on round*," "*chance*" for "*perchance*," "*like*" for "*belike*," &c. In some adverbial expressions the preposition can be omitted when the noun is qualified by an adjective, but not otherwise. Thus we can use "*yester-day*," "*last night*," "*this week*," adverbially, but not "*day*," "*night*," "*week*."

## PRONOUNS.

102. **Personal** (omission of, insertion of; see **Relative** and **Ellipses**). The inflections of Personal Pronouns are frequently neglected.

"'Tis better *thee* without than *he* within."—*Macb.* iv. 3. 16,  
where *thee* and *he* cannot both be right.\*

\* Compare :

"Praise *him* that got thee, *she* that gave thee suck."—*Tr. and Cr.* ii. 3. 25

**He for him :**

"*He* that overruled I oversway'd."—*V. and A.* 376.

"I would wish me only *he*."—*Coriol.* i. 1.

**Him for he :**

"Damn'd be *him*."—*Mach.* v. 8. 34.

(Perhaps *let* or some such word was implied.)

**I for me :**

"All debts are cleared between you and *I*."—*M. of V.* iii. 2. 315.

"What he is indeed

More suits you to conceive than *I* to speak of."

*As you Like,* i. 2. 279.

**She for her :**

"Yes, you have seen Cassio and *she* together."—

*Othello,* iv. 2. 3.

**Me for I :**

"No mightier than thyself or *me*."—*J. C.* i. 3.

"Which of *he* or Adrian for a good wager begins to crow?"

*Temp.* ii. 1. 23.

Some commentators insert *them* after *which of*.

**103. His** is sometimes used for *'s*, the sign of the possessive case, particularly when the name ends in *s*.

"Mars *his* sword . . . nor Neptune's trident nor Apollo's bow."

*B. J. Cy.'s Rev.* i. 1.

Also, by analogy

"Pallas *her* glass."—*BACON, Adv. of L.* 278.

*His* is used like *hic* (in the antithesis between *hic* . . . *ille*).

"Desire *his* (this one's) jewels and this other's house."

*Mach.* iv. 3. 80.

*His* being the old genitive of *it* is almost always used for *its*.

As *his* is really of *him*, it may stand as the antecedent of a relative. Thus:

"In *his* way that comes in triumph over Pompey's blood."

*J. C.* i. 1.

*i.e.* "in the way of *him* that comes."

More rarely we find *their* used in its original force as the genitive of *they*.

"*Their* images I loved I view in thee."—*Sonn.* 31.

(The images of *them* [whom] I loved.) This is perhaps not common in modern poetry, but it sometimes occurs:—

"Poor is *our* sacrifice *whose* eyes  
Are lighted from above."—NEWMAN.

104. *Me, thee, him*, are often used, in virtue of their representing the old dative, where we should use *for me, by me, &c.* Thus:

"I am appointed (by) *him* to murder you."—*W. T.* i. 2. 411.

"John lays *you* plots."—*K.* 7. iii. 4. 145.

This is especially common with *me*:

"He pluck'd *me* ope his doublet."—*7. C.* i. 2.

"He steps *me* to a trencher."—*Two G. of V.* iv. 2.

"The skilful shepherd peel'd *me* certain wands."—*M. of V.* i. 3.

"Observe me judicially, sweet sir; they had planted *me* three demi-culverins."—*B. J. E. in 8c.* iii. 2.

The *me* seems to appropriate the narrative of the action to the speaker, and to be equivalent to "mark *me*," "I tell you." In such phrases as—

"Knock *me* here."—*T. of Sh.* i. 2. 8,

the action and not merely the narrative of the action is appropriated.

105. *Your* in a similar sense (Latin, *iste*), is used to appropriate an object to a person addressed. Lepidus says to Antony:

"*Your* serpent of Egypt is lord now of *your* mud by the operation of *your* sun: so is *your* crocodile."

*A. and C.* ii. 7.

Though in this instance the *your* may seem literally justified, the repetition of it indicates a colloquial vulgarity which suits the character of Lepidus. Compare

"But he could read and had *your* languages."—*B. J. Fax*, ii. 1.

*i. e.* "the languages which you know are considered important."\*

\* So: "I would teach these nineteen the special rules, as *your* punto, *your* reverso, *your* stoccata, *your* imbroccato, *your* passada, *your* montanto."

*Bobadil*, in *B. J. E. in 8c.* ix. 5.

**106. Him, her, me, them, &c.** are often used in Elizabethan English (in Early English always) for *himself, herself, &c.*

"How she opposes *her* (sets *herself*) against my will."

*Two G. of V. iii. 2. 28.*

**107. He and she** are used for "man" and "woman."

"And that *he*

Who casts to write a living line must sweat."

*B. J. on Shakespeare.*

"I think my love as rare

As any *she* belied with false compare."—*Sonn.* 130.

"That *she* below'd knows nought that knows not this."

*Tr. and Cr. i. 2.*

"With his princess, *she*

The fairest I have yet beheld."—*W. T. v. 1. 86.*

**108. It** is sometimes used indefinitely, as the object of a verb, without referring to anything previously mentioned, and seems to indicate a pre-existing object in the mind of the person spoken of.

"To voice *it* with claims and challenges," "To try *it* (viz. who is the stronger) with kings," and, in the same sense, "To put for *it*," are all found in Bacon's Essays. In the *Pilgrim's Progress* we find "they footed *it* right handsomely."

This use of *it* is now only found in slang phrases.

**109. Its** was not used originally in the Authorized Version of the Bible, and was rarely used in Shakespeare's time. *His* still represented the genitive of *It* as well as of *He*. *Its* is found, however, in *M. for M.* i. 2, where it is emphatic; in *W. T.* i. 2 (three times), and elsewhere. Occasionally *it*, an early provincial form of the old genitive, is found for *its*, especially when a child is mentioned, or when any one is contemptuously spoken of as a child. Ben Jonson (*Sil. Wom.* ii. 3) uses both forms—

"Your knighthood shall come on *its* knees."

And then, a few lines lower down—

"*It* knighthood shall fight all *it* friends."

Comp. *W. T.* iii. 2 :

"The innocent milk in it most innocent mouth."

Milton occasionally uses *its*, frequently *her* for *its*, seldom, if ever, *his* for *its*.\*

"*It*-selfe" is found referring to "who."

"The world who of *it*-selfe is poised well."—*K. J.* ii. 2.

**110. Ye.** In the original form of the language *ye* is nominative, *you* accusative. This distinction, however, was disregarded by Elizabethan authors, and *ye* seems to be generally used in questions, entreaties, and rhetorical appeals. Ben Jonson says—"The second person plural is for reverence sake to some singular thing." He quotes—

"O good father dear,  
Why make *ye* this heavy cheer?"—GOWER.

Compare :

"I do beseech *ye* if *you* bear me hard."—*J. C.* iii. 1.

"The more shame for *ye*; holy men I thought *ye*."

*Hen. VIII.* iii. 1.

"Therein, *ye* gods, *you* make the weak most strong."

*J. C.* i. 3.

**111. Omission of Thou.** (See also 164, 165.) After a verb ending with the second person singular inflection, the *thou* is sometimes omitted in such phrases as—

"Didst not mark that?"—*Othello*, ii. 1. 260.

"How *dost* that pleasant plague infest."—DANIEL.

On the other hand, the inflection is sometimes absent when *that* is present.

"*Thou fleets*."—*Sonn.* 19. "Thou *has*."—*R. of L.*

"And so my sharpness *thou* no less *disjoins*."

*B. J. E. in Ec.* 58.

The *s* for *st* seems to have been a northern inflection (Morris).

**112. Insertion of Pronoun.** When a proper name is separated by an intervening clause from its verb, then for clearness (see 115) the redundant pronoun is often inserted.

\*

"His form had not yet lost

All her original lustre."—MILTON, *P. L.* i.

In this, and some other passages, but not in all, Milton may have been influenced by the Latin use of the feminine gender. "Form" represents "forma," a feminine Latin noun.

"Sueno, albeit he was of nature verie cruell, yet qualified *he* his displeasure."—HOLINSHED, *Duncane*.

"Demeratus—when on the bench he was long silent . . . one asking him . . . *he* answered."—B. J. *Disc.* 744.

"For the nobility, though they continued loyal unto him, yet did *they* not co-operate with him."—B. *E*.

**112a. Insertion of Pronoun.** Even where there is no intervening conjunctive clause the pronoun is frequently inserted after a proper name, in ballads frequently, and in prose also.

"And Deborah, a prophetess, the wife of Lapidoth, *she* judged Israel at that time."—*Judges*, iv. 4.

## RELATIVE PRONOUNS.

**112 b. Omission of the Relative.** The relative is frequently omitted, especially where the antecedent clause is emphatic and evidently incomplete. This omission of the relative may in part have been suggested by the identity of the demonstrative *that* and the relative *that* :—

"We speak *that* (dem.) *that* (rel.) we do know,"

may naturally be contracted into—

"We speak *that* we do know."

Thus—

"And that (*that*) most deeply to consider is  
The beauty of his daughter."—*Temp.* iii. 2. 106.

In many cases the antecedent immediately precedes the verb to which the relative would be the subject.

"I have a brother (*who*) is condemned to die."

*M. for M.* ii. 2.

"I have a mind (*which*) presages."—*M. of V.* i. 1. 175.

"In war was never lion (*that*) raged more fierce."

*Rich.* II. ii. 1. 173.

"And sue a friend (*who*) 'came debtor for my sake."

*Sonn.* 139.

"What wreck discern you in me (*that*)

Deserves your pity?"—*Cymb.* i. 7.

- "You are one of those (*who*)  
 Would have him marry."—*W. T.* v. 1.
- "I'll show you those (*who*) in troubles reign  
 Losing a mite a mountain gain."—*Pericles*, ii. GOWER, 8.
- "Of all (*who* have) 'say'd (tried) yet, may'st thou prove  
 prosperous."—*Pericles*, i. 1. 59.
- "And they are envious (*that*) term thee parasite."  
*B. J. Fox*, i. 1.
- "For once (*when*) we stood up about the corn, he himself  
 stuck not to call us the many-headed multitude."  
*Coriol.* ii. 3. 16.
- i.e. "On one occasion (*on which*) we stood up," &c. Compare—
- "Was it not yesterday (*on which*) we spoke together?"  
*Macb.* iii. 1.
- "Declare the cause  
 (*for which*) My father, Earl of Cambridge, lost his head."  
*1 Hen. VI.* ii. 5. 55.
- "O that forc'd thunder (*that*) from his breath did fly!—  
 O that sad breath (*that*) his spongy lungs bestow'd!"  
*L. C.* 46.
- "And being frank she lends to these (*who*) are free."  
*Sonn.* 4.
- "That's to you sworn (*that*) to none was ever said."  
*L. C.* 25.

All the above examples (except those in which *when* and *why* are omitted) omit the nominative. Modern usage confines the omission mostly to the objective. "A man (*whom*) I saw yesterday told me," &c.

**113. The Relative** is omitted in the following example, and the antecedent is attracted into the case which the relative, if present, would have :

"*Him* (he *whom*) I accuse,  
 By this, the city ports hath enter'd."—*Coriol.* v. 5. 6.

Apparently there is an ellipsis of "*that* (relative) is" in the following, (unless *that* = the) :—

"Not that devour'd but that which doth devour  
 Is worthy blame,"—*R. of L.* 451.

where "that devour'd" seems used for "that *that* is devour'd."

**114. Relative with Supplementary Pronoun.** With the Germans it is still customary, when the antecedent is a pronoun of the first or second person, to repeat the pronoun for the sake of defining the person, because the relative is regarded as being in the third person. Thus "*Thou who thou hearest*," &c. The same repetition was common in Anglo-Saxon (and in Hebrew) for all persons. "*That* (rel.) *through him*" = "*through whom*," "*a tribe that they can produce*" = "*a tribe who can produce*," &c.

Hence in Chaucer, Prol. 43-45—

"A knight ther was and that a worthy man  
*That*, from the tymē that he first began  
 To ryden out, *he* lovede chyvalrye ;"

and in the same author "*that his*" = "*whose*," "*that him*" = "*whom*," &c.

In the same way in Elizabethan authors, when the interrogative *who* (118) had partially supplanted *that* as a relative, we find *who* *his* for *whose*, *whom him* for *whom*, *which it* for *which*, &c.

**115. The Supplementary Pronoun** is generally confined to cases (as above; 112) where the relative is separated from its verb by an intervening clause, and where on this account clearness requires the supplementary pronoun.

"*Who*, when he lived, *his* breath and beauty set  
 Gloss on the rose, smell on the violet."—*V. and A.*

"*Which*, though it alter not love's sole effect,  
 Yet doth *it* steal sweet hours from love's delight."

*Sonn.* 36.

"And *who*, though all were wanting to reward,  
 Yet to himself *he* would not wanting be."—*B. J. Cy.'s Rev.*

"*Whom*,  
 Though bearing misery, I desire my life  
 Once more to look on *him*."—*W. T. v. i.* 138.

**116.** "Spite of his spite *which that* in vain  
 Doth seek to force my fantasy."—INGELEN. (A.D. 1560.)

This use of *which that* consecutively is common in Chaucer, but not in Elizabethan authors. It may perhaps be explained by 134.

**117.** The following cannot be explained by 115, but it is a kindred irregularity :—



"Who, if he break, thou may'st with better face  
Exact the penalty."—*M. of V.* i. 3. 137.

**118. Who and what** were in Early English the masc. or fem. and neut. interrogative, *that* being both the demonstrative and relative.

The transition of the interrogative to the relative can easily be explained. Thus, the sentence "*That man that* hath a state to repair may not despair small things," may easily become, for the sake of clearness and emphasis, "*Who* hath a state to repair? *He* may not despond small things;" and this again, as we actually find it in Bacon (*E.* 108), "*Who* hath a state to repair may not," &c. We can now only use *who-ever* in this sense, but the Germans still use their interrogative (*wer*) thus. In such cases the *who* mostly retains a trace of its interrogative meaning by preceding the antecedent clause.

"Who steals my purse (he) steals trash."—*Othello*, iii. 3.

**119. What** being simply the neut. of *who* ought consistently to be similarly used, and we ought to say "that *what* (for *which*) has happened" just as we say "the man *who* has come." But even in Shakespeare's time we find *what* used as now, without the antecedent.

"What is done cannot be undone."—*Mach.* v. 1. 74.

But we also find *what* followed by an antecedent, according to the old grammatical usage—

"What you have spoke *it* may be true perchance."  
*Mach.* iv. 3. 11.

"It is true that *what* is settled by custom, though *it* be not good, yet at least *it* is fit."—*B. E.* 91.

The following use of *what* for "how far advanced," should be noticed:—

"*M.* What is the night?  
*Lady M.* Almost at odds with morning, which is which."  
*Mach.* iii. 4. 126.

**120. The which**, frequently used for *which*:—

"To make a monster of the multitude, of *the which* we being members should bring ourselves to be monstrous members."—*Coriol.* ii. 3. 10.

The question may arise why *the* is attached to *which* and not to *who*. The answer is perhaps that *which* is considered an adjective ("qualis") and (see 123) indefinite, while *who* is not; just as in French we have "lequel" but not "le qui." Thus "the which" above may stand for "the which multitude." In the Anglo-Saxon the same form existed. *Se* was the article, and *pe* (the) was the relative; and we find\* Boethius, ed. Fox, p. 148, "All that part of the tree *se-pe* (the-that) grows of itself." *The which* seems frequently used, as in French, where there are two or more possible antecedents, and where care is required to distinguish the right antecedent.

"A rat was taken full of young and kindled five young rats in the trap, of *the which* she ate up three."—N. P. 390.

The same use appears in Early English:

"And he seith to hem, This is my blood of the newe testament *the which* shall be shedd out for many."

St. Mark xiv. 24. WICKLIFFE.

"Jhesus seith . . . . And thei bigunnen to be sori, and to seie, ech by hym silf, whether I? *The which* seith to them," &c.—Id. 21.

## 121. Who for any one:

"The cloudy messenger turns me his back  
And hums *as who should say*, 'You'll rue the time  
That clogs me with this answer.'"—Macb. iii. 6. 42.

"He doth nothing but frown, *as who should say*, 'If you will not have me, choose.'"—M of V. i. 2. 40.

Comp. *M. of V.* i. 1. 93, *Rich. II.* v. 4. 8. In these passages it is possible to understand an antecedent to 'who,' "as, or like (one) who should say." But in the passage—

"She hath been in such wise daunted  
That they were, *as who saith*, enchanted,"

GOWER, C. A. I. (quoted by Clarke and Wright),

it is impossible to give this explanation. And in Early Eng. (Morris, Specimens, p. xxxii.) "*als wha say*" was used for "*as any one may say*." Comp. the Latin *quis* after *si*, *num*, &c. Possibly an *if* is implied after the *as* by the use of the subjunctive. (See *As*.)

\* I am indebted for this quotation to the kindness of Mr. R. Morris.

**122. Who** for *which*. As *which* was not yet established as the neuter relative, *who* was frequently used for *which*.

"Oh! how the channel to the stream gave grace,  
*Who* glazed with crystal gate the glowing roses,  
 That flame through water *which* their hue encloses."—*L. C.*

"Her eyelids *who* like sluices stopped."—*V. and A.*

"The world *who* of it selfe is poised well."—*K. J.* ii. 2.\*

**123. Which** is perhaps less definite than *who*. It is frequently used as the relational pronoun to *such*. In Early English it is found in the forms "hwuch," "whuch," "wuch," clearly showing its connexion with *such*. Comp. Latin *qualis* and *talis*. (See *Such* below.)

"I have known those *which* (quales) have walked in their sleep  
 who (*qui*, the aforesaid defined persons) have died hohly  
 in their beds."—*Macb.* v. 1. 66.

"For then I pity those I do not know  
 Which (*unknown* persons) a dismiss'd offence would after gall."  
*M. for M.* ii. 2. 102.

**124. Who** for *whom*. The inflection of *who* is frequently neglected.

"*Who* I myself struck down."—*Macb.* iii. 1. 123.

"*Who* does the wolf love? The lamb."—*Coriol.* ii. 1. 9.

Comp. *Macb.* iii. 3. 42; iv. 3. 171, &c.

Apparently it is not so common to omit the *m* when the *whom* is governed by a preposition whose contiguity demands the inflection:

"There is a mystery with *whom* relation  
 Durst never meddle."—*Tr. and Cr.* iii. 3. 201.

Compare especially,

"Consider *who* the king your father sends  
 To *whom* he sends."—*L. L. L.* ii. 1. 2.

The *interrogative* is found without the inflection even after a preposition.

"*C.* Yield thee, thief.  
*Gui.* To *who*?"—*Cymb.* iv. 2.

\* The unsettled nature of Elizabethan syntax on this point is well illustrated by—

"The first, of gold, *who* this inscription bears,  
 The second, silver, *which* this promise carries."—*H. of V.* ii. 7. 4.

**125. Relativ constructions,—So as; such which; that as.**

We still retain *as so*. "*As* I had expected *so* it happened," but seldom use *so as*, preferring *as . . . as*; except where *so* (as in the above phrase) requires special emphasis. The Elizabethans used the unemphatic *so* with *as*.

"Thou art *so* full of fear  
*As* one with treasure laden."—*V. and A.*  
 "Fair and fair and twice *so* fair  
*As* any shepherd may be."—PEELE.

Ben Jonson (p. 789) writes as follows on *so* and *as*: "When the comparison is in quantity, then *so* goeth before and *as* followeth.

'Men wist in thilk time none  
*So* fair a wight *as* she was one.'—GOWER, lib. 1.

But if the comparison be in quality, then it is contrary.

'For, *as* the fish, if it be dry,  
 Mote, in default of water dye :  
 Right *so* without air or live,  
 No man ne beast might thrive.'—GOWER."

*So as* is frequently used for *so that*. (See **Conjunctions, As.**)

This construction is generally found with the past indicative and future, but we sometimes find "*so as* he may see," for "*so that* he may see." Compare the use of *as* with the subjunctive in Greek. There is no more reason for saying, "I come *so that* (i.e. in which way) I may see," than for saying, "I come *so as* (i.e. in which way) I may see." We sometimes find *so as that* for *so as* in this sense.

**126. Such which.** *Such* (in Early English, "swulc," "suilc," "suilch," "sich") was by derivation the natural antecedent to *which*, *such* meaning "so, in kind," *which* meaning "what in kind?" Hence—

"Such sin  
 For *which* the pardoner himself is in."—*M. for M.* iv. 2.  
 "Except the nature of the thing be *such which* must go before."  
 B. E. 182.

(On the same page "such persons *as*," two or three times.)

Compare

"Duty *so* great *which* wit *so* poor as mine  
May make seem bare."—*Sonn.* 26.

"127. **Such that; such where.** Hence with other relational words :

"To nourish *soch who* yield overmuch."—*ASCH.* 45.

"To *such* a man  
That is no flaming tell-tale."—*J. C.* i. 3.

"But no perfection is *so* absolute  
That some impunity doth not pollute."—*R. of L.*

"*Such* things were  
That were most precious to me."—*Macb.* iv. 4. 222.

"For no man well of *such* a salve can speak  
That heals the wound and cures not the disgrace."  
*Sonn.* 34.

Hence it seems probable that *that* is the relative, *having for its antecedent the previous sentence*, in the following passages from Spenser :—

"Whose loftie trees yclad with summer's pride  
Did spred *so* broad *that* heaven's light did hide."  
*F. Q.* i. i. 7.

"(He) Shook him *so* hard *that* forced him to speak."  
*F. Q.* i. i. 42.

The licence in the use of these words is illustrated by—

"In me thou seest the twilight of *such* day  
*As*, after sunset, fadeth in the west,  
*Which* by and by black night doth take away.  
In me thou seest the glowing of *such* fire  
That on the ashes of his youth doth lie  
*As* on the death-bed."—*Sonn.* 73.

In the first case *such as* is used, because *which* follows ; in the second, *such that*, because *as* follows.

**Such, so, where :**

"*Soch* a schoole *where* the Latin tonge were properly and  
perfitlie spoken."—*ASCH.* 45.

"In no place *so* unsanctified  
*Where* such as thou mayest find him."—*Macb.* iv. 2. 81.

"So narrow *where* one but goes abreast."

*Tr. and Cr.* iii. 3. 155.

**128. That as.** We now use only *such* with *as*, and only *that* with *which*. Since, however, *such* was frequently used with *which*, naturally *that* was also used with *as* (*in which way*, hence used for *which*).

"I have not from your eyes *that* gentleness  
As I was wont to have."—*J. C.* i. 2.

"Under *these* hard conditions *as* this time  
Is like to lay upon us."—*Ibid.*

**129. So (as).** The *as* is sometimes omitted :

"I wonder he is *so* fond  
(as) To trust the mockery of unjust slumbers."

*Rich. III.* iii. 3. 26.

"So fond [*i.e.* foolish] (as) to come abroad."

*M. of V.* iii. 3. 10.

"Shall I so much dishonour my fair stars  
On equal terms to give him chastisement?"

*Rich. II.* iv. 1. 21.

**130. So (that).** The *that* is sometimes omitted.

"I am *so* much a fool (that) it would be my disgrace."

*Macb.* iv. 2. 27.

**131. (So) that.** *So* before *that* is very frequently omitted :

"*Ross.* The victory fell on us. *Dunc.* Great happiness !

*Ross.* (So) *that* now Sueno, the Norway's king, craves composition."  
—*Macb.* i. 2. 59.

Compare *Macb.* i. 7. 8 ; ii. 2. 7 ; ii. 2. 24.

In all these three omissions, the missing word can be so easily supplied from its correspondent that the desire of brevity is a sufficient explanation of the omission.

**132. That,** for *because*, *when*. Since *that* represents different cases of the relative, it may mean *in that*, *for that*, "because" ("quod"), or *at which time* ("quum").

*In*, or *for that* :

"Unsafe the while *that* we must lave our honours," &c.

*Macb.* iii. 2.

*At which time ; when :*

"In the day *that* thou eatest thereof."—*Gen.* ii. 17.

"Now it is the time of night  
*That* the graves all gaping wide,  
Every one lets forth his sprite."—*M. N. D.* v. i. 387.

"So wept Duessa until eventyde,  
*That* shynying lamps in Jove's high course were lit."  
SPEN. *F. Q.* i. 5. 19.

Compare "Then *that*," apparently "then *when*." (2 *Hen. IV.* iv. i. 117.)

It is doubtful whether *that* means "for that," "because," or "for all that," in

"Draw these (pompous disputants) forth. They scarce can find themselves, *that* they were wont to domineer so among their auditors."—*B. J. Disc.* 745.

**133. *That* omitted and then inserted.** The purely conjunctive use of *that* is illustrated by the Elizabethan habit of omitting it at the beginning of a sentence, where the construction is obvious, and then inserting it to connect a more distant clause with the conjunction on which the clause depends. In most cases the subjects of the clauses are different.

"Though my soul be guilty and *that* I think," &c.  
B. J. *Cy.'s Rev.* iii. 2.

"When he saw Cæsar was come, and *that* the Romanes came to seek out the Germanes."—*N. P.* 598.

"Were it not thy sour leisure gave sweet leave,  
And *that* thou teachest."—*Sonn.* 39.

"If you, born in these latter times,  
When wit's more ripe, accept my rhymes,  
And *that* to hear an old man sing  
May to your wishes pleasure bring."—*Per.* i. i.

"If this law  
Of nature be corrupted through affection,  
And *that* great minds, of partial indulgence  
To their benumbed wills, resist the same."  
*Tr. and Cr.* ii. 2. 179.

"Except either the nature of the thing be such which must go before, or else a man can persuade—or else *that* he be counted the honestest man."—*B. E.* 182.

**134. That** as a conjunctive affix. Just as *so* and *as* are affixed to *who* (whoso), *when* (whenso), *where* (whereas, whereso), in order to enlarge and render more indefinite the meaning of the relatives, in the same way *that* was frequently affixed. "*When* the poor have cried" \* is more definite and narrow than

"*When that* the poor have cried."—*J. C.* iii. 2.

"*If* I have power" is not so indefinite and modestly circuitous as

"*If that* the youth of my new interest here  
Have power to bid you welcome."—*M. of V.* iii. 2. 224.

Compare 2 *Hen. IV.* iv. 1. 32:

"*If that* rebellion  
Came like itself, in base and abject routs."

The fuller form is found, *CHAUC. Pard. Tale*, 375: "*If* so were *that* I might;" and Lodge writes, "*If* so I mourn."

Compare:

"*Why that.*"—*Hen. V.* v. 2. 34.

"*While that.*"—*Hen. V.* v. 2. 46.

"*Though that.*"—*Coriol.* i. 1.

"*So as that,*" frequently found.

"*Since that.*"—*Macb.* iv. 3. 106.

"*How that*" is also frequent. We also find *that* frequently affixed to prepositions for the purpose of giving them a conjunctive meaning: "*For that*" (*Macb.* iv. 3. 185); "*in that*;" "*after that*," &c.

**135. That, relational.** Is *that*, when used as above, demonstrative or relative? The passage quoted above from Chaucer,† "*If* so were *that*," renders it probable that a similar ellipsis must be supplied with the other conjunctions: "*Though* (it be) *that*," "*Since* (it is) *that*," &c. In "*for that*," "*in that*," "*after that*," after "*for*," "*in*," "*after*," *that* (demonstrative) must probably be supplied, "*For (that) that*," "*In (that) that*," &c. On this supposition, *that* in *if that*, *for*

\* St. Mark iii. 35. Where our version has "Whosoever shall do the will of my Father," Wicliffe has "*Who that* doth."

† Compare "If so be that."



*that*, &c., is the relative, not the demonstrative. It is no doubt easy, on the theory that *that* is the demonstrative, to explain such a passage as—

“The rather

*For that* I saw the tyrant’s power afoot.”—*Macb.* iv. 3. 185.

“For (on account of) *that* (fact), viz.—I saw.” But the analogy of the Latin (*quod*) and the Greek (*ὅτι*) is against this theory. So also the *that* in “*after that*,” “*before that*,” invites comparison with the “*quam*” in “*postquam*” and “*antequam*.” The tendency of the relative to assume a conjunctive meaning is illustrated by the post-classical phrase, “*dico quod* (or *quia*) *verum est*,” in the place of the classical “*dico id verum esse*.” Many of the above Elizabethan phrases, which are now disused, may be illustrated from French: “*Since that*,” “*puisque* ;” “*though that*,” “*quoi que* ;” “*before that*,” “*avant que*,” &c. Instead of “*for that*,” we find in French the full form, “*par ce que*,” i.e. “*by that* (dem.) *that* (rel.).” It is therefore probable that the conjunctive *that* is relative, not demonstrative. Even in the phrase “I say *that* it is true,” *that* probably has a relative force (like *ὅτι*, “*quod*,” and the French “*que*”), meaning, “I say *in what way*, *how that*, it is true.” In the phrase, “I come *that* (*in the way in which* ; “*ut*,” *ὥς*, “*afin que*”) I may see,” the relative force of *that* is still more evident.

## VERBS.

**136. Verbs** (formation of). The termination *en* is sufficient to change an English monosyllabic noun or adjective into a verb. Thus “heart” becomes “hearten ;” “light,” “lighten ;” “glad,” “gladden,” &c. In the general destruction of inflections which prevailed during the Elizabethan period, *en* was particularly discarded. It was therefore dropped in the conversion of nouns and adjectives into verbs, but the converting power was retained, increased by the absence of the condition. Hence it may be said that any noun or adjective could be converted into a verb by the Elizabethan authors, generally in an active signification, as—

“Which *happies* (makes happy) those that pay the willing lover.”—*Sonn.* II.

"Time will *unfair* (deface) that (which) fairly doth excel."

*Sonn.* 5.

Thus it can be said that a man

"*Barns* a harvest."—*R. of L.*

"*Furnaces* sighs."—*Cymb.*

"*Foots* (kicks) an enemy."—*Cymb.* iii. 5. 148.

"Has *falsed* his faith."—*SPENS.* i. 19. 46.

"*Fames* his wit."—*Sonn.* 84.

"Cannot *fault* (neut.) twice."—*N. P. Pref.*, B. J. *Alch.* iii. 1.

"*Honests* (honours) a lodging."—B. J. *Sil. Wom.* i. 1.

"*Trifles* (renders trifling) former knowing."—*Macb.* ii. 4.

"*Climates* (neut.) [lives] here."—*Cymb.* v. 1. 170.

"*Mads*" (makes angry).—B. J.

"*Malices*" (bears malice to).—*N. P.*

The dropping of the prefix *be* had a similar effect. We have recurred to "*bewitch*" and "*belate*," but Shakespeare wrote—

"And *witch* the world with noble horsemanship."

*1 Hen. IV.* iv. 1. 110.

"Now spurs the *lated* traveller apace."—*Lear*, v. 3. 23.

**137.** Sometimes a neuter verb is converted into an active verb.  
Thus a man

"*Peers* (causes to peer) his chin."—*R. of L.*

"*Relishes* (makes acceptable) his nimble notes to pleasing ears."

*R. of L.*

So "God doth not *shine* honour upon all men equally."—*B. E.* 45.

Time "*expires* a term."—*R. and J.* i. 4. 109.

Heaven is invoked to "*cease* insanity."—*T. of Sh.* i. 2. 13.

An executioner "*falls* an axe."—*As you Like*, iii. 5.

This tendency arose partly from the unfixed nature of the language, partly from the desire of brevity and force. Had it continued, it would have added many useful and expressive words to the language. In vigorous colloquy we still occasionally use such expressions as—

"*Grace* me no grace nor *uncle* me no uncles."—*Rich.* II. ii. 3.

**138. Verbs Passive** (formation of). Hence arose a curious use of passive verbs, mostly found only in the participle. Thus "*famous'd* for fights" (*Sonn.* 25) means "made famous;" but in

"Who, young and simple, would not be so *lover'd*?"

*lover'd* means "gifted with a lover."

"*Mouthed* graves."—*Sonn.* 77.

"The *million'd* accidents" of time; "*paled* cheeks."  
L. C. 28.

"*Penswed*."—L. C. 31.

"I have been so *toil'd*."—B. J. E. out &c. iii. 1.

"*Traded* pilots."—*Tr. and Cr.* 22.

"*Year'd* but to thirty."—*Sejan.* i. 1.

"His *pined* cheek."—L. C. 5.

"A *guiled* shore."—*M. of V.* iii. 2.

Compare :

"*Beguiled* (*i.e.* made plausible)  
With outward honesty, but yet defiled  
With inward vice."—*R. of L.*

## AUXILIARY VERBS.

**138a. Do, Did.** In Early as in modern English, the present and past indefinite of the indicative were generally represented by inflected forms as "He comes," "He came," without the aid of *do* or *did*. *Do* was then used only in the sense of "to cause," "to make," &c. ; and in this sense was followed by an infinitive.

"They have done her understonde."—GOWER.\*

*i. e.* "they have caused her to understand."

Similarly it is used like the French "*laisser*" with the ellipsis of the person who is "caused" to do the action, thus—

"*Do* stripen me and put me in a sakke,  
And in the next river *do* me drenche."

CHAUCER, *Marchant's Tale*, 10,074.

*i. e.* "cause (some one) to strip me—to drench me."

\* Quoted from Richardson's Dictionary.

In the same way "let" is repeatedly used in the *Morte d'Arthur*—

"He *let* make Sir Kay seneschal of England," ;

where a later author might have written "he *did* make."

Gradually the force of the infinitive inflection *en* was weakened and forgotten; thus "*do* stripen" became "*do* strip," and *do* was used without any notion of causation.\*

**138 b. Do, Did, omitted and inserted.** In modern English prose there is now an established rule for the insertion and omission of *do* and *did*. They are inserted in negative and interrogative sentences, for the purpose of including the "not" or the subject of the interrogation between the two parts of the verb, so as to avoid ambiguity. Thus: "*Do* our subjects revolt?" "*Do* not forbid him." They are not inserted except for the purpose of unusual emphasis in indicative sentences such as "I remember." In Elizabethan English no such rule had yet been established, and we find—

"Revolt our subjects?"—*Rich. II.* iii. 2.

"Forbid him not."—*Mark* ix. 39. E. V.

On the other hand—

"I *do* remember."—*T. N.* iii. 3.

This licence of omission sometimes adds much to the beauty and vigour of expression.

"Gives not the hawthorn-bush a sweeter shade?"

3 *Hen. VI.* ii. 5. 42.

is far more natural and vigorous than

"*Does* not the hawthorn-bush give sweeter shade?"

**138 c. May, Might.** *May* originally meant "to be able." (E. E. "mag;" German "mögen.") A trace of this meaning exists in the noun "might," which still means "ability." Thus we find

"I am so hungry that I *may* (can) not slepe."

CHAUCER, *Monke's Tale*, 14,744.

\* The question may arise why *do* was preferred to *let* as an auxiliary verb. Probably the ambiguity of *let*, which meant both "suffer" and "hinder," was an obstacle to its general use.

"Now helpe me, lady, sith ye *may* and can."

CHAUCER, *Knight's Tale*, 2, 314.

In the last passage *may* means "can," and "ye can" means "ye have knowledge or skill." This, the original meaning of "*can*," is found, though very rarely, in Shakespeare :

"I've seen myself and served against the French,  
And they *can* well on horseback."—*Hamlet*, iv. 7. 85.

i.e. "they are well skilled."

But, as "*can*" gradually began to encroach on *may*, and to assume the meaning "to be able," *may* was compelled to migrate from "ability" to "possibility" and "lawfulness." In the following passage :—

"From hence it comes that this babe's bloody hand  
*May* not be cleansed with water of this well."

SPENSER, *F. Q.* ii. 10.

it is not easy at once to determine whether *may* means "can" or "are destined," "must," "ought." Hence we are prepared for the transition which is illustrated thus by Bacon\*—

"For what he *may* do is of two kinds, what he *may* do as *just*  
and what he *may* do as *possible*."

**138 d. *May* in "I *may* come"** is therefore ambiguous, since it *may* signify either "lawfulness," as in "I *may* come if I like," or "possibility," as in "I *may* come, but don't wait for me." In the latter sentence the "possibility" is transposed so as to include the whole sentence "it is possible that I *may* come," just as—

"He needs not our mistrust."—*Macb.* iii. 3. 2.

means "it is not necessary that we should mistrust him."

**138 e. *May* with a Negative.** Thus far Elizabethan and modern English agree ; but when a negative is introduced, a divergence appears.

In "I *may* not-come" *may* would with us mean "possibility," and the "not" would be connected with "come" instead of *may* ; "my not-coming is a possibility." On the other hand, the Elizabethans

\* Quoted from Todd's "Johnson."

frequently connect the “not” with *may*,\* and thus with them “I *may*-not come” might mean “I must-not come.” Thus *may* is parallel to “must” in the following passage :—

“Yet I must not,  
For certain friends that are both his and mine,  
Whose loves I *may* not drop.”—*Macb.* iii. i. 122.

Probably this disuse of *may* in “may not” (in the sense of “must not”), may be explained by the fact that “may not” implies compulsion, and *may* has therefore been supplanted in this sense by the more compulsory “must.”

**138 f. May used for the old subjunctive in the sense of purpose.**

The subjunctive of purpose is found in—

“Go bid thy mistress . . . she strike upon the bell.”—*Macb.* ii. i. 31.

“Sir, give me this water that I thirst not.”—*St. John* iv. 15.

“He wills you, in the name of God Almighty,  
That you divest yourself.”—*Hen. V.* ii. 4. 78.

But it was not easy to distinguish the subjunctive representing an object, from the indicative representing a fact, since both were used after “that,” and there was nothing but their inflections to distinguish the two. The following is an instance of the indicative following “that :”—

“He freshly looks and over-bears attaint  
With cheerful semblance and sweet majesty,  
That every wretch pining and pale before  
Beholding him plucks comfort from his looks.”

*Hen. V.* iv. Prologue.

Hence arose the necessity, as the subjunctive inflections lost their force, of inserting some word denoting “possibility” or “futurity” to mark the subjunctive of purpose. “Will” is apparently used in this sense as follows :—

“Therefore in fierce tempest is he coming,  
In thunder and in earthquake like a Jove,  
That, if requiring fail, he *will* compel.”—*Hen. V.* ii. 4. 101.

\* So in ante-Elizabethan English, and in Spenser, we find “nill,” “note,” for “will not,” “wot not.” “Cannot” is also a trace of the close connexion between the verb and the accompanying negative.

But, as a rule, *may* was used for the present subjunctive and *might* for the past, according to present usage—

“Direct mine arms I may embrace his neck.”—*I Hen. VI. ii. 5. 37.*  
i.e. “that I may embrace.”

**138 g. Might**, the past tense of *may*, was originally used in the sense of “was able” or “could.”

“He was of grete elde and *might* not travaile.”—*R. BRUNNE.*

It answers to “can” in the following :—

“*Ang.* Look, what I will not that I cannot do.

*Isab.* But *might* you do’t, and do the world no wrong?”—*M. for M. ii. 2.*

*Might* naturally followed *may* through the above-mentioned changes. Care must be taken to distinguish between the indicative and the conditional use of *might*. “How *might* that be?” (indicative) would mean “How was it possible for that to take place?” On the other hand, “How *might* that be?” (subjunctive) would mean “How would it be possible hereafter to do this?” The same ambiguity still attends “could.” Thus “How *could* I thus forget myself!” but “How *could* I atone for my forgetfulness?”

**138 h. May, Might**, like other verbs in Elizabethan English, are frequently used optatively. We still use *may* thus, as in “May he prosper!” but also seldom or never *might*. But it is clear that—

“Would I might  
But ever see that man.”—*Temp. i. 2.*

naturally passes into “Might I but see that man.” Then we have—

“Lord worshipped might he be.”—*M. of V. ii. 2. 98.*

**139. Verbs Auxiliary : Shall, will, should, would.** *Shall* for *will*. *Shall* meaning “to owe” is connected with “ought,” “must,”\* “it is destined,” and hence was used by the Elizabethan authors with all three persons to denote mere futurity without reference to “will” (desire).

“*K.* Desire them all to my pavilion.

*Glost.* We *shall*, my lord.”—*Hen. V. iv. 1.*

\* “Thou *shalt* not,” &c.

"If much you note him,  
You *shall* offend him and extend his passion."—*Macb.* iii. 3. 57.

"My country  
*Shall* have more vices than it had before."—*Macb.* iv. 3. 47.

**140. Will. You will. He will.** Later, a reluctance to apply a word meaning necessity and implying compulsion\* to a person addressed (2d), or spoken of (3d), caused post-Elizabethan writers to substitute "will" for "shall" with respect to the second and third persons, even where no "will" at all, *i.e.* no purpose, is expressed, but only futurity. Thus "*will*" has to do duty both as "*will*" proper, implying purpose, and also as "*will*" improper, implying merely futurity. Owing to this unfortunate imposition of double work upon "*will*," it is sometimes impossible to determine, except from emphasis or from the context, whether "*will*" signifies purpose or mere futurity. Thus (1) "He *will* come, I cannot prevent him," means "He *wills* (or is determined) to come;" but (2) "He *will* come, though unwillingly," means "His coming is certain."

**141. Shall. You shall. He shall.** On the other hand *shall*, being deprived by *will* of its meaning of futurity, gradually took up the meaning of compulsory necessity imposed by the first person on the second or third. Thus: "You *shall* not go," or even "You *shall* find I am truly grateful." (Not "you *will* find," but "I will so act that you *shall* perforce find," &c.)

The prophetic *shall* ("it *shall* come to pass") which is so common in the Authorized Version of the Bible, probably conveyed to the original translators little or nothing more than the meaning of futurity. But now with us the prophetic *shall* implies that the prophet identifies himself with the necessity which he enunciates. Thus the Druid prophesying the fall of Rome to Boadicea says—

"Rome *shall* perish."—COWPER.

**142. Shall. I shall.** When a person speaks of *his own* future actions as inevitable, he often regards them as inevitable only

\* *Coriol.* iii. 1. 90, "Mark you his *absolute* '*shall*.'" A similar feeling suggested the different methods of expressing an imperative in Latin and Greek, and the substitution of the optative with *äv* for the future in Greek.



because fixed by *himself*. Hence "I *shall* not forgive you" means simply, "I have fixed not to forgive you;" but "I *shall* be drowned," "*My drowning* is fixed."

**143.** Some passages which are quoted to prove that Shakespeare used *will* without implying *wish*, *desire*, &c., do not warrant such an inference.

"You *will* come into the court," &c. (*M. of V.* ii. i. 75,) may well mean, "You *are ready* to come," &c. In *Hamlet* v. 2, "I will win for him, if I can; if not, I *will* gain nothing but my shame and the odd hits," the *will* is probably used by attraction with a jesting reference to the previous "*will*." "My purpose is to win if I can, or, if not, to gain shame and the odd hits."

The most perplexing instance is—

"Perhaps I *will* return immediately."—*M. of V.* ii. 5. 51.

Either *will* is here used to denote mere futurity, or else (which suits with the context and the hesitating mood of Shylock) there may be a pause after "Perhaps," and Shylock may have intended to give some last warning which he dismisses as unnecessary because he hopes to return immediately:

"Perhaps (but never mind) I will return immediately."\*

**144. Should.** *Should* is the past tense of *shall*, and underwent the same modifications of meaning as *shall*. But in a conditional phrase, "If you *should* refuse," there can be no suspicion of compulsion. We therefore retain this use of *should* in the conditional clause, but use *would* in the consequent clause—

"If you *should* refuse, you *would* do wrong."

On the other hand, Shakespeare used *should* in both clauses:

"You *should* refuse to perform your father's will if you *should* refuse to accept him."

And *should* is frequently thus used to denote contingent futurity.

"Memory is a storehouse of men's conceits and devices, without the which the actions of the other two parts *should* be imperfect."—*N. P. Pref.*

\* "You'll be gone, sir knave, and do' as I command you."—*A. W.* i. 3. 90, seems to mean, "You *will* please to, be kind enough to, be gone," an imperious affectation of politeness.

**145. Should for ought.** *Should*, the past tense, not being so imperious as *shall*, the present, is still retained in the sense of *ought*, applying to all three persons. In the Elizabethan authors, however, it was more commonly thus used, often where we should use *ought*—

“You *should* be women ;  
And yet your beards forbid me to interpret  
That you are so.”—*Macb.* i. 3. 45.  
“So *should* he look that seems to speak things strange.”  
*Macb.* i. 2. 46.  
“I *should* report that which I say I saw,  
But know not how to do it.”—*Macb.* v. 5. 31.

**146. Would for will, wish, require.** *Would*, like *should*, *could*, *ought*, (Latin\* “*potui*,” “*debui*,”) is frequently used conditionally. Hence “I *would* be great” comes to mean, not “I wished to be great,” but “I wished (subjunctive),” *i.e.* “I should wish.” There is however very little difference between “thou wouldest wish” and “thou wishest,” as is seen in the following passage :—

“Thou *wouldst* (wishest to) be great,  
Art not without ambition, but without  
The illness *should* (that *ought* to) attend it : what thou  
*wouldst* highly  
That thou *wouldst* holily, *wouldst* not play false,  
And yet *wouldst* wrongly win.”—*Macb.* i. 5. 20.

Applied to inanimate objects, a “wish” becomes a “requirement :”

“I have brought  
Golden opinions from all sorts of people,  
Which *would* (require to) be worn now in their newest  
gloss.”—*Macb.* i. 7. 14.

“Words  
Which *would* (require to) be howled out in the desert air.”  
*Macb.* iv. 3. 194.

Clearly, there is a close connexion between “it requires” and “it ought.” Thus :

“This *would* (requires to) be done with a demure abasing of  
your eye sometimes.”—*B. E.* 84.

It is a natural and common mistake to say, “*Would* is used for *should*, by Elizabethan writers.”

\* Madvig, 348. 1.

**147. Verbs Impersonal.** *An abundance of Impersonal verbs is a mark of an early stage in a language*, denoting that a speaker has not yet arrived so far in development as to trace his own actions and feelings to his own agency. There are many more impersonal verbs in Early English than in Elizabethan, and many more in Elizabethan than in modern English. Thus—

“*It yearns me not.*”—*Hen. V.* iv. 3.

“*It would pity any living eye.*”—*SPENS. F. Q.* i. 6. 43.

Comp. 2 Maccabees iii. 21 :

“*It would have pitied a man.*”

“*It dislikes me.*”—*Othello*, ii. 3. 49.

So “it likes me,” “meseems,” “methinks,” &c. Comp. the old use of “thinketh” (seemeth) :

“Where *it thinks* best unto your royal grace.”—*Rich. III.* iii. 1.

It is not easy, perhaps not possible, to determine whether, in the phrase “so please your highness,” please is used impersonally or not ; for on the one hand we find,

“So please *him* come.”—*J. C.* iii. 1.

and on the other,

“If *they* please.”—*W. T.* ii. 3.

**148. Verbs: Indicative Present, old form of the Third Person Plural.** There were three forms of the plural in Early English—the Northern in *es*, the Midland in *en*, the Southern in *eth* : “they hop-*es*,” “they hop-*en*,” “they hop-*eth*.” The two former forms (possibly the last also) are found in Elizabethan authors. Sometimes they are used for the sake of the rhyme ; sometimes that explanation is insufficient :

*En.*—“Where, when men be-*en*, there’s seldom ease.”

*Pericles*, ii. ; GOWER 28.

“O friar, these are faults that are not seen,

Ours open and of worst example be-*en*.”—*B. J. S. Sh.* i. 2.

“All perishen of men of pelf,

Ne aught escapen but himself.”—*Pericles*, ii. ; GOWER 36.

“As fresh as *bin* the flowers in May.”—*PEELE*.

“Words fearen (terrify) babes.”—*SPENS. F. Q.*

*Es.*—"Whose own hard dealings teaches them suspect  
The deeds of others."—*M. of V.* i. 3. 163.

"Those springs In chalcid flow'rs that lies."—*Cymb.* ii. 2. 24.

"Those pretty wrongs that liberty commits  
Thy beauty and thy years full well befits."—*Sonn.* 41.

"Fortune's blows . . . craves a noble cunning."—*Coriol.* iv. 1.

There are very many similar instances of the form in *s*; the form in *en* is more archaic, and less common.

Passages in which the singular verb *precedes* the plural subject stand on a somewhat different footing. They are very common, particularly in the case of "There is," as—

"There *is* no more such masters."—*Cymb.* iv. 2. 371.

"To your audit *comes*

Their distinct parcels in combined sums."—*L. C.* 32.\*

**149. Verbs : Indicative Present with "Not," and without auxiliary "Do."**—In Early English the tenses were represented by their inflections, and there was no need of the auxiliary "do." As the inflections were disused, "do" came into use, and was frequently employed by Elizabethan authors. "I do doubt," "I do not doubt." They sometimes, however, discarded the auxiliary, and in doing this they did not always observe the modern rule of retaining the auxiliary whenever *not* precedes the verb. Thus—

"I not doubt."—*Temp.* ii. 1. 121.

"It not belongs to you."—2 *Hen. IV.* iv. 1. 98.

"It not appears to me."—2 *Hen. IV.* iv. 1. 167.

"Hear you bad writers and though you not see."

BEAUMONT *on B.* 7.

"Neat Terence, witty Plautus, now not please."

B. J. *on Shakespeare.*

Later, a rule was adopted that either the verb, or the auxiliary part of it, must precede the negative, "I doubt not," or "I do not doubt."

**150. Verbs : Infinitive.** *To* omitted and inserted. In Early English the present infinitive was represented by *en*, so that "to speak" was "*speken*," and "he is able to speak" was "he can

\* "*There's* livers out of Britain."—*Cymb.* iii. 4. 143.

spoken," which, though very rare, is found in *Pericles*, ii. Prologue, 12. When the *en* dropped into disuse, and *to* was substituted for it, several verbs which we call auxiliary, and which are closely and commonly connected with other verbs, retained the old licence of omitting *to*, though the infinitival inflection was lost. But naturally, in the Elizabethan period, while this distinction between auxiliary and non-auxiliary verbs was gradually gaining force, there was some difference of opinion as to which verbs did, and which did not, require the "*to*." Thus in consecutive lines "ought" is used without, and "let" with, "*to*."

"And though we *owe* the fail of Troy requite,  
Yet *let* revenge thereof from gods *to* light."  
*Mirror for Magistrates* (quoted by Dr. GUEST).

"You ought not walk."—*J. C.* i. 1.

"Suffer him speak no more."—*Sejan.* iii. 1.

"I durst, my lord, *to* wager she is honest."—*Othello*, iv. 2.

"If the Senate still command me serve."—*B. J. Sejan.* iii. 1.

"He thought have slaine her."—SPENS. *F. Q.* i. 1. 50.

"It forst him slacke."—SPENS. *F. Q.* i. 1. 19.

"Whom when on ground she grovelling saw *to* roll."  
SPEN. *F. Q.* v. 7. 32.

"To come view fair Portia."—*M. of V.* ii. 7. 43.

"We'll come dress you straight."—*M. W. of W.* iv. 2. 80.

"I will go seek the king."—*Hamlet* ii. 1. 101.\*

We still retain a dislike to use the formal *to* after "go" and "come," which may almost be called auxiliaries, and we therefore say, "I will come *and* see you."

**151. Infinitive Perfect.** It is now commonly asserted that such expressions as "I hoped *to have seen* him yesterday" are ungrammatical. But, in the Elizabethan authors, after verbs of *hoping*, *intending*, or verbs signifying that something *ought to have* been done but was not, the Perfect Infinitive is used. We still retain this idiom in the phrase, "I *would* (i.e. *wished to*) *have* done it." "I *ought* (i.e. *was bound to*) *have* done it." But we find in Shakespeare—

\* "The rest I wish thee gather."—*1 Hen. VI.* ii. 5. 87.

"You were wont be civil."—*Othello*, ii. 3. 190.

"I hoped thou *shouldst have been* my Hamlet's wife ;  
I thought thy bride-bed *to have deck'd*, sweet maid."  
*Ham.* v. i. 268.

"Thought *to have* begg'd."—*Cymb.* iii. 6.

So

"He lifted up his sword thinking *to have* slaine him."  
*HOLINSHED, Macbeth.*

and in Milton—

"He trusted *to have* equall'd the Most High."

In the *Morte d'Arthur* also—

"So at Candlemas many more great lords came thither  
for *to have* won the sword."

The same idiom is found in Latin poetry (Madvig, 407. Obs. 2) after verbs of *wishing* and *intending*. The reason of the idiom seems to be a desire to express that the object wished or intended is a thing of the past, that happened contrary to the wish and cannot now be altered.

**152. Infinitive, indefinitely used.** *To* was originally used not with the infinitive but with the gerund in *e*, and like the Latin "*ad*" with the gerund, denoted a purpose. Thus "*to* love" was originally "*to* lovene," i.e. "*to* (or *toward*) loving" (*ad amandum*). Gradually, as *to* superseded the proper infinitival inflection, *to* was used in other and more indefinite senses, "for," "about," "in," "as regards," &c.

"*To* fright you thus methinks I am too savage."—*Macb.* iv. 3.

Not "*too savage to* fright you," but "*in* or *for* frightening you."

"I will not shame myself *to* give you (by giving you) this."  
*M. of V.* iv. i. 437.

"Make moan *to* be abridged."—*M. of V.* i. i. 126.

Not, "*in order to* be," but, "*about being* abridged."

"Who then shall blame  
His pester'd senses *to* recoil and start."—*Macb.* v. 2.

i.e. "for recoiling." Comp. *T. of Sh.* iii. 2. 27.

G

"I the truer, so *to be* (for being) false with you."

*Cymb.* i. 5. 44.

"Lest the State shut itself out *to* take any penalty for the same."—*B. E.* 158.

*i.e.* "as regards taking any penalty. We still say, "I fear *to* do it," where "*to*," has no meaning of purpose; but Bacon wrote—

"Young men care not *to* innovate."—*B. E.* 161.

"are not cautious *about innovating*."

"*To*" frequently stands at the beginning of a sentence in this indefinite signification. Thus, *Macb.* iv. 3. quoted above, and—

"*To* do this deed,  
Promotion follows."—*W. T.* i. 2. 356.

"*To* know my deed, 'twere best not know myself."

*Macb.* ii. 2.

"*To* say to go with you, I cannot."—*B. J. E. out &c.* iv. 6.

"Other of them may have crooked noses, but *to owe* (as regards owning) such straight arms, none."—*Cymb.* iii. 1. 38.

"For of one grief grafted alone,  
*To* graft another thereupon,  
A surer crab we can have none."—HEYWOOD.

"*To* lack or lose that we would win  
So that our fault is not therein,  
What woe or want end or begin?"—HEYWOOD.

This indefinite use of the infinitive in a gerundive sense seems to be a continuation of the old idiom which combined *to* with the gerund.

**153. The Infinitive used as a Noun.** This use is still retained when the Infinitive is the subject of a verb, as "*To walk is pleasant*;" but we should not now say—

"What's sweet *to do to do* will aptly find."—*L. C.* 13.

"Metaphors far-fet hinder *to be understood*."—*B. J. Disc.* 757.

Apparently *to* is omitted in the following curious passage:—

"For *to* have this absolute power of Dictator they added never *to be afraid* *to be* deposed."—*N. P.* 611.

**154. Participles, Formation of.** Owing to the tendency to drop the inflection *en*, the Elizabethan authors frequently used cur-

tailed forms of participles : "I have spoke, forgot, writ, chid," &c. Where, however, the form thus curtailed was in danger of being confused with the infinitive, as in "taken," they used the past tense for the participle :

"Have you *chose* this man?"—*Coriol.* ii. 3.

"Where I have *took* them up."—*J. C.* ii. 1.

"Then, Brutus, I have much *mistook* your passion."

*J. C.* i. 2.

or sometimes the form in *ed* :

"O ! when degree is *shaked*."—*Tr. and Cr.* iii. 1.

"The wind-shaked surge."—*Othello*, ii. 1. 13.

**155. Participle, Formation of.** Some verbs ending in *te*, *t*, and *d*, on account of their already participial terminations, do not add *ed* in the participle. Thus—

"They have *degenerate*."—*B. E.* 38.

"Degree is *suffocate*."—*Tr. and Cr.* i. 3. 125.

"Their means are less *exhaust*."—*B. E.* 16.

"And I of ladies most *deject* and wretched."—*Hamlet*, iii. 1.

"Many are infect."—*Tr. and Cr.* i. 3.

"*Addict*."—*Mirror for Mag.* (NARES).

"An *enshield* beauty."—*M. for M.* ii. 4. 80.

"The very rats instinctively have *quit* it."—*Temp.* i. 2.

"The iron of itself, though *heat* red-hot."—*K. J.* iv. 1. 61.

"A braver choice of dauntless spirits  
Than now the English bottoms have *waft* o'er."\*

*K. J.* ii. 1. 73.

**156. Participles, Passive.** It has been shown (138) that, from the licence of converting nouns, adjectives, and neuter verbs into active verbs, there arose an indefinite and apparently not passive use of Passive Participles. Such instances as—

"Of all he dies *possess'd* of."—*M. of V.* v. 1. 293,

(*possess* being frequently used as an active verb,) may thus be explained.

\* *Waft* is also used for the past indic. *wafted*.

"Stood Dido with a willow in her hand  
Upon the wild sea-banks, and *waft* her love  
To come again to Carthage."—*M. of V.* v. 1. 10.



Perhaps,

“And, gladly *quaked*, (made to quake), hear more.”

*Coriol.* i. 9,

may be similarly explained. Compare also :

“All the whole army stood *agazed* on him.”

*I Hen. VI.* i. 1. 126.

But, in the following, we can only say that, in the excessive use of this licence, *ed* is loosely employed for *ful*, *ing*, or some other affix expressing connexion.

“Revenge the jeering and *disdain'd* contempt.”

*I Hen. IV.* i. 3. 183.

“Under the blow of *thrall'd* discontent.”—*Sonn.* 124.

“The *valued* file,” (*Macb.* v. 7,) perhaps means “the file or catalogue to which values are attached.”

**157. Participles, Active.** Our termination *ing* represents (1) the old infinitive in *an* ; (2) the old gerund in *enne*, *anne* ; (3) the old imperfect participle in *ende*, *ande* ; and sometimes (4) a verbal noun in *ung*. Hence arises great confusion. It would sometimes appear that Shakespeare fancied that *ing* was equivalent to *en*, the old affix of the Passive Participle. Thus—

“From his *all-obeying* breath

I hear the doom of Egypt.”—*Ant. and Cleop.* iii. 11.

*i.e.* “obeyed by all.”

“Many a dry drop seemed a *weeping* tear.”—*R. of L.* i. 1375.

So “His *unrecalling* crime” (*R. of L.*) for “unrecalled.”

“Many excesses which are *owing* a man till his age.”—*B. E.* 122.

*i.e.* “*own*, or, belonging to a man.” *Owing* is not a participle at all, but an adjective, “*agen*,” “*âwen*,” “*ôwen*,” “*owenne*,” “*owing* ;” which was mistaken for a participle.

“There is more *owing* her than is paid.”—*A. W.* i. 3. 107.

(“Wanting,” as in *Coriol.* ii. 1, “One thing is *wanting*,” can be explained from the use of the verb *wanteth* in the following passage:—

"There *wanteth* now our brother Gloucester here  
To make the period of this perfect peace."—*R. III.* ii. i. 44.)

The same explanation may apply to "I am much *beholding* to you," which is sometimes found for "beholden;" and even to—

"Relish your nimble notes to *pleasing* ears."—*R. of L.*

In the following, *ing* evidently signifies the infinitive : \*

"Women are angels, *wooing* :  
Things won are done."—*Tr. and Cr.* i. 2. 310.

*i. e.* "women are considered angels to *woo*, or in *wooing*," where *wooing*, if treated as an ordinary present participle, would give the opposite to the intended meaning. Hence, just as the infinitive with "to" is used independently at the beginning of a sentence (152) in a gerundive signification, so is the infinitive in *ing* :

"Why, were thy education ne'er so mean,  
*Having* thy limbs, a thousand fairer courses  
Offer themselves to thy election."—*B. J. E. in &c.* ii. 1.

*i. e.* "since thou hast thy limbs." This explains the many instances in which present participles appear to be found agreeing with no noun or pronoun.

**158. Verbs Passive.** We still retain the passive with some verbs of motion : "I am come," "He is gone," implying the result of the past motion in a present state. This idiom was once more common :

"My life *is run* his compass."—*J. C.* v. 3.  
"Macduff *was escaped*."—*HOLINSHED, Macb.*  
"*Being sat*."—*L. C.* st. x.  
"*Being deep stept* in age."—*ASCH.* 189.  
"*An enter'd* tide."—*Tr. and Cr.* iii. 3. 159.  
"*I am arrived* for fruitful Lombardy."—*T. of Sh.* i. 1. 3.

And, as above mentioned, the tendency to invent new active verbs increased the number of passive to the diminution of neuter verbs :

\* Comp. "Returning were as tedious as (to) go o'er."—*Macb.* iii. 4. 138, in which the *ing* is the sign of the infinitive and qualifies "go" as well as "return."

"Poor knave, thou *art* *overwatch'd*."—*J. C.* iii. 4. 3.

"Be *wreak'd* (*i.e.* avenged) on him."—*V. and A.* So, *N. P.* 194.

We still say a man "is well read," and "mistaken." But in *Mach.* 4. 9, there is—

"As one that had *been studied* in his death."

"So comes it, lady, you *have been mistook*."—*T. N.* v. 1. 266.

"I *am declined* into the vale of years."—*Othello*, iii. 3.

"How comes it, Michael, you *are* thus *forgot*?"

*i.e.* "you have forgotten yourself."

We still say "well-behaved," but not

"How have I *been behaved*."—*Othello*, iv. 2. 108.

It was perhaps already considered a vulgarity, for Dogberry says (*M. Ado.* iv. 2. 1.):

"*Is* all our *dissembly appear'd*?"

and in a prose scene (*Coriol.* iv. 3. 9)—

"Your favour is well *appear'd* (fol.) by your tongue."

**159. Verbs: Subjunctive Mood.** The subjunctive (a consequence of the old inflectional form) is frequently used, not as now with *would*, *should*, &c., but in a form identical with the indicative, where nothing but the context shows that it is the subjunctive, as :

"But, *if* my father *had* not scanted me,  
Yourself, renowned prince, then *stood* as fair."

*M. of V.* ii. 1. 20.

"If he *did* not care whether he had their love or no, he *waived* indifferently 'twixt doing them neither good nor harm ; but he seeks their hate with greater devotion than they can render it him."—*Coriol.* ii. 2. 17.

(May) "Your own good thoughts *excuse* me, and fare well."

*L. L. L.* ii. 1. 177.

"O heavens, that they *were* living both in Naples,  
The king and queen there ! that they *were*, I wish  
Myself were mudded in the oozy bed."—*Tempest*, v. i. 150.

Sometimes the presence of the subjunctive, used conditionally, is indicated by placing the verb before the subject :

"*Did* I tell this . . . who would believe me ?"

*M. for M.* ii. 4. 171.

“*Live I* a thousand years,  
I shall not find myself so fit to die.”—*J. C.* iii. 1.  
“*Live thou*, I live.”—*M. of V.* iii. 2.

Where we should say, “*Should I* tell, live,” &c.

The subjunctive is also found, more frequently than now, with *if*, *though*, &c. (See Conjunctions *An*, *As*, *But*.) The subjunctive “he dare” is more common than “he dares” in the historical plays, but far less common in the others.

**160. Subjunctive used optatively or imperatively.** This was more common then than in modern poetry.

“Who’s first in worth, the same *be* first in place.”  
B. J. *Cy.’s Rev.* v. 1.  
“No man *inveigh* against the wither’d flower,  
But *chide* rough winter that the flower hath kill’d.”  
R. of L.

**161. Subjunctive used indefinitely after the Relative.**

“In her youth  
There is a prone and speechless dialect  
*Such as move* men.”—*M. for M.* i. 2. 189.  
“And the stars *whose* feeble light  
Give a pale shadow.”—BEAUMONT and FLETCHER.  
“But they *whose* guilt within their bosom *lie*  
Imagine every eye beholds their blame.”—*R. of L.* ii. 1344.  
“Thou canst not die, *whilst* any zeal *abound*.”  
DANIEL (quoted by WALKER).

**161 a. Subjunctive in a dependent sentence.** The subjunctive is often used with or without “that,” to denote a purpose (see above, **That**). But it is also used after “that,” “who,” &c. in dependent sentences where no purpose is implied, but only futurity.\*

“Be it of less expect  
*That* matter needless of importless burden  
*Divide* thy lips.”—*Tr. and Cr.* iii. 1. 71.

No “purpose” can be said to be implied in “please,” in the following:—

\* I have found no instance in Shakespeare like the following, quoted by Walker from Sidney’s *Arcadia*:

“And I think there she *do* dwell.”  
*Do* and *did* are, however, frequently used by Shakespeare as subjunctives;  
*Tr. and Cr.* iii. 1. 372; *Coriol.* ii. 3. 148, &c.

"May it please you, madam,  
 'That he *bid* Helen come to you."—*A. W.* i. 3. 71.

The "that" is sometimes omitted :

"It is impossible they *bear* it out."—*Othello*, ii. 1.

Here "bear" is probably the subjunctive. The subjunctive is by no means always used in such sentences. We may contrast

"I care not *who know* it."—*Hen. V.* iv. 7.

with

"I care not *who knows* so much."—*T. N.* iii. 4.

### ELLIPSES.

**162.** Several peculiarities of Elizabethan language have already been explained by the desire of brevity which characterised the authors of the age. Hence arose so many elliptical expressions that they deserve a separate treatment. The Elizabethan authors objected to scarcely any ellipsis, provided the deficiency could be easily supplied from the context. They seem to have especially disliked the repetition which is now considered necessary, in the latter of two clauses connected by a relative or a conjunction.

### 163. Ellipses in Conjunctional Sentences.

**As :**

"His ascent is not so easy *as* (the ascent of) those who," &c.  
*Coriol.* ii. 2.

"Returning \* were *as* tedious as (to) go o'er."—*Mach.* iii. 4. 138.

"They boldly press so far *as* (modern Eng. *that*) further none (press)."—*B. J. Cy.'s Rev.* v. 3.

**Ere :**

"The rabble should have first unroof'd the city  
*Ere* (they should have) so prevail'd with me."—*Coriol.* i. 1.

"I'll lean upon one crutch and fight with the other  
*Ere* (I will) stay behind this business."—*Ibid.*

**Than :**

"To see sad sights moves more *than* (to) hear them told."  
*R. of L.* 451.

\* *i.e.* "to return." See above (157, note).

"It cost more to get *than* (was fit) to lose in a day."\*

B. J. *Poetaster*.

"Since I suppose we are made to be no stronger  
*Than* (that) faults may shake our frames."

*M. for M.* ii. 4. 133.

"But I am wiser *than* (I should be were I) to serve their  
precepts."—B. J. *E. out &c.* i. 1.

**Too, to :**

"His worth is *too* well known (for him) *to* be forth-coming."

B. J. *E. out &c.* v. 1.

**Since :**

"Be guilty of my death *since* (thou art guilty) of my crime."

*R. of L.*

**Relative :**

"Most ignorant of *what* he's most assured (of)."

*M. for M.* ii. 2. 119.

"A gift of all (of *which*) he dies possess'd."—*M. of V.* iv. 1. 389.

"Err'd in this point (in) *which* now you censure him."

*M. for M.* ii. 1. 15.

"For that (for) *which*, *if* myself might be his judge,  
He should receive his punishment in thanks."

*M. for M.* i. 4. 28.

**If :**

"I am more serious than my custom ; you  
Must be so too, if (*you must* or *intend to*) heed me."

*Temp.* ii. 1. 220.

**Like** (*i.e.* resembling) :

"But you *like* none, none (like) you, for constant heart."—*Sonn.*

**But :**

"The tender nibbler would not take the bait  
*But* (would) smile and jest."—*P. P.* 4.

**Compare also :**

"Have you  
Ere now denied the asker, *and* now again  
Of him that did not ask but mock (do you) bestow  
Your sued-for tongues?"—*Coriol.* ii. 3. 213.

Here in strictness we ought to have "bestowed," or "do you bestow." The dislike of repetition may be illustrated by the following remarkable line :—

\* Compare the Greek idiom.—*Jelf*, ii. 863. 2. 2.

"Had, having, and in quest to have, extreme."—*Sonn.* 129.  
Here "had" is put for "having had."

### 163 a. Ellipse of **Neither** before **Nor**, **One** before **Other**.

- (Neither) "He *nor* that affable familiar ghost."—*Sonn.* 86.  
"But (neither) my five wits *nor* my five senses can  
Dissuade one foolish heart from seeing thee."—*Sonn.* 141.  
"A thousand groans . . .  
Came (one) on *another's* neck."—*Sonn.* 131.

### 163 b. Ellipse \* of Superlative Inflection.

- "The generous and gravest citizens."—*M. for M.* iv. 6. 13.  
"Only the grave and wisest of the land."—HEYWOOD.  
"The soft and sweetest music."—B. J.  
"The vain and haughtiest minds the sun e'er saw."—GOFFE.

The *est* of the second adjective modifies the first.

Reversely we have—

"The best condition'd and unwearied spirit."—*M. of V.* iii. 2,  
where best modifies the second adjective.

**164. Ellipse of Nominative.** Where there can be no doubt what is the nominative, it is sometimes omitted.

- "His eye and tooth they lent to Perseus ; and so, finding himself thoroughly furnished for the effecting of his design, (he) hastens towards Medusa."

BACON, *Adv. of L.* 274, 284, 325.

- "The information was pleasing to the gods. And therefore, in a merry mood (they) granted unto men," &c.

*Adv. of L.* 324.

- "When I am very sure, if they should speak,  
(They) †Would almost damn these ears which," &c.

*M. of V.* i. 1. 97.

\* The examples in this paragraph are from Walker, vol. i. p. 218.

† Compare Beaumont and Fletcher—

"Come, fortune's a jade, I care not who tell her,  
(Who *i.e.* since she) Would offer to strangle a page of the cellar."

"His gall did grate and (he) got one hand free."

SPENS. *F. Q.* i. i. 19.

"*T.* I can bring you hither a very sufficient lawyer and a learned divine, that shall inquire into every least scruple for you.

*M.* Can you, master Truewit?

*T.* Yes, and (they) are very sober grave persons.'

*B. J. Sil. Wom.* 4.

See also *N. P.* 190:

"And are not yet contented," &c.

**165. Ellipse of Nominative explained.** This ellipsis of the nominative may perhaps be explained partly (1) by the lingering sense of inflections, which of themselves are sometimes sufficient to indicate the person of the pronoun understood, as in Milton—

"Thou art my son beloved : in him *am* pleased ;"

partly (2) by the influence of Latin (see the instances from Bacon above) ; partly (3) by the rapidity of the Elizabethan pronunciation, which frequently changed "he" into "a,"

"'a must needs."—2 *Hen. VI.* iv. 2. 59,

and prepared the way for dropping "he" altogether. In the French of Rabelais the pronouns are continually dropped : but the fuller inflections in French render the omission less inconvenient than in English. In the following instance there is an ambiguity which is only removed by the context :—

"We two saw you four set on four ; and (you) bound them and were masters of their wealth."—1 *Hen. IV.* ii. 4. 278.

## 166. Ellipse of It is, There is, Is.

"So beauty blemish'd once (is) for ever lost."—*P. P.* 13.

"I cannot guess how near (it is) to-day."—*J. C.* ii. 4.

"Seldom (is it) when

The steeled gaoler is the friend of men."

*M. for M.* iv. 2. 90.



“And (it is) wisdom  
 To offer up a weak poor innocent lamb.”—*Macb.* iv. 3. 16.  
 “Since [there is neither (163)] brass nor stone nor earth nor  
 boundless sea,  
 But sad mortality o’ersways their power.”—*Sonn.* 64.

### 167. Ellipse of *It*.

“(It) remains  
 That in the official marks invested you  
 Anon do meet the Senate.”—*Coriol.* ii. 3. 147.

“Is (*it*) then unjust to each his due to give.”—  
 SPENS. i. 9. 38.

This construction is quite as correct as our modern form with  
 “*it*.” The sentence “That in . . . . Senate,” is the subject to  
 “remains.” So—

“And that in Tarsus (*it*) was not best  
 Longer for him to make his rest.”—*Pericl.* ii. GOWER.

“Happiest of all is (*it* or *this*) that her gentle spirit  
 Commits itself to you to be directed.”—*M. of V.* iii. 2. 166.

We see how unnecessary and redundant our modern “*it*” is from  
 the following passage :—

“Unless self-charity be sometimes a vice,  
 And to defend ourselves *it* be a sin.”—*Othello*, ii. 3. 203.

This is (if the order of the words be disregarded) as good English as  
 our modern “Unless *it* be a sin to defend ourselves.” The fact is,  
 this use of the modern “*it*” is an irregularity only justified by the  
 clearness which it promotes. “*It*” at the beginning of a sentence calls  
 attention to the real subject which is to follow. “*It* is a sin, viz.  
 to defend oneself.”

The sentence is sometimes placed as the object, “*it*” being  
 omitted.

“But long she thinks (*it*) till he return again.”  
*R. of L.* 454.

### 168. Ellipses after *will* and *is*.

“*I will*,” i.e. “*I purpose*,” when followed by a preposition of

motion, might naturally be supposed to mean "I purpose motion." Hence we have—

"I'll to him."—*R. and J.* iii. 2.

"I *will* to-morrow,

And betimes I *will*, to the weird sisters."—*Macb.* iii. 4. 133.

"Strange things I have in head that *will* to hand."

*Macb.* iii. 4. 139.

We still say "He *is* (journeying) for Paris, but not

"He *is* (ready) for no gallants' company without them."—

*B. J. E. out &c.* i. i.

Again we say, "This *is* not a night (fit) to walk in," but not

"This night *is* not (fit) to walk in."—*J. C.* i. 3.

The modern distinction in such phrases appears to be this: when the noun follows *is*, there is an ellipse of "fit," "worthy:" when the noun precedes *is*, there is an ellipse of "intended," "made." Thus: "this *is* a book to read" means "this *is* a book worthy to read;" but, "this book *is* to read and not to tear," means "this book *is* intended or made for the purpose of reading." This distinction was not recognised by the Elizabethans. When we wish to express "worthy" elliptically, we insert *a*: "He *is a* man to respect," or we use the passive, and say, "He *is* to be respected." Shakespeare could have written "He is to respect" in this sense. The Elizabethans used the active in many cases where we should use the passive. Thus—

"Little *is to do*."—*Macbeth*, v. 7. 18.

"What's more *to do*."—*Macbeth*, v. 8. 64.

Hence "This food is not to eat" might in Shakespeare's time have meant "This food is not *fit* to eat;" now, it could only mean "*intended* to eat." Similarly "videndus" in Cicero meant "one who *ought* to be seen," "*worthy* to be seen;" but in poetry and in later prose it meant, "one who *may* be seen," "visible."

## IRREGULARITIES.

**169. Double Negative.**—Many irregularities may be explained by the desire of emphasis which suggests repetition, even where repetition, as in the case of a negative, neutralizes the original phrase :

“First he *denied* you had in him *no* right.”

*C. of E.* iv. 2. 7.

“*Forbade* the boy he should *not* pass these bounds.”

*P. P.* 9.

“No sonne, were he\* never so old of yeares, might *not* marry.”—ASCH. 37.

The same idiom is still more common in Greek. It is, however, independent in English, and not borrowed from Greek.

As early as Chaucer we have—

“Hap nys right naught in no wise.”

*i.e.* “Chance is not nothing in no way.”—*Boetius*, book v.

**169 a. Double Preposition.**† Where the verb is at some distance from the preposition with which it is connected, the preposition is frequently repeated for the sake of clearness.

“And generally *in* all shapes that man goes up and down in, from fourscore to thirteen, this spirit walks *in*.”

*T. of A.* ii. 2.

“For *in* what case shall wretched I be *in*.”—DANIEL.

**170. “Neither,” “Nor,” used like “Both,” “and” followed by “Not.”**

“Not the king’s crown nor the deputed sword,  
The marshal’s truncheon nor the judge’s robe,  
*Become* them,” &c.—*M. for M.* ii. 2. 6.

This very natural irregularity (natural, since the *unbecomingness* may be regarded as predicated *both* of the “king’s crown,” the

\* The use of “never so” is to be explained (as in Greek, *θαυμαστόν ὅσον*) by an ellipsis. Thus—

“Though *ne’er* so richly parted (endowed)”—*E. out &c.* iii. 1.

means—“Though he were endowed richly—though *never* a man were endowed so richly.”

† Walker, ii. 84.

“deputed sword,” and the “marshal’s truncheon,”) is very common.

“He *nor* that affable familiar ghost  
That nightly gulls him with intelligence  
As victors of my silence cannot (169) boast.”—*Sonn.* 86.

The following passage may perhaps be similarly explained :

“He\* waived indifferently *’twixt* doing them *neither* good *nor* harm.”—*Coriol.* i. 2. 17.

But it is perhaps more correct to say that there is here a confusion of two constructions, “He waived *’twixt* good and harm, doing them *neither* good *nor* harm.” The same confusion of two constructions is exemplified below in the use of the superlative.

### 171. Confusion of two Constructions in Superlatives.

“This is the *greatest* error of *all the rest*.”—*M. N. D.* v. 1.

“Of *all other* affections it is the most importune.”

B. E. *Envy.*

“I do not like the tower of *any place*.”—*Rich.* III. iii. 1. 68.

This (which is a thoroughly Greek idiom, though probably independent in English) is illustrated by Milton’s famous line—

“The *fairest* of *her daughters* Eve.”

The line is a confusion of two constructions. “Eve fairer *than* all her daughters,” and “Eve fairest *of* all women.” So “I dislike the tower *more than any place*,” and “*most of all places*,” becomes “*of any place*.”

172. Construction changed by confusion. The following would be called unpardonable mistakes in modern authors :—

“The *posture* of your *blows are* yet unknown.”—*J. C.* v. 1.

“The *venom* of such *looks*, we fairly hope,  
*Have* lost their quality.”—*Hen.* V. v. 2. 19.

“But yet the *state* of *things require*.”

DANIEL, *Ulysses and Siren.*

“The *approbation* of those . . . *are*,” &c.—*Cymb.* i. 4. 17.

\* Comp. if the reading be retained—

“Which, of he *or* Adrian, begins to crow?”—*Temp.* i. 1.

In both cases the proximity of a plural noun seems to have caused the plural verb, contrary to the rules of grammar. Similarly—

“Where *such as thou* mayest find him.”—*Mach.* iv. 2. 81.

In the following instance the plural nominative is implied from the previous singular noun—

“As every alien pen hath got my use,  
And under thee their poesy disperse.”—*Sonn.* 78.

**173. The redundant Object.\*** Instead of saying “I know what you are,” in which the object of the verb “I know” is the clause “what you are,” Shakespeare frequently introduces before the dependent clause another object, so as to make the dependent clause a mere explanation of the object:

“I know *you* what you are.”—*Lear*, i. 1.  
So—

“Conceal *me* what I am.”—*T. N.* i. 2.

“You hear the learn’d Bellario what he writes.”

*M. of V.* iv. 1.

“March on and mark *King Richard* how he looks.”

*Rich. II.* iii. 3.

This idiom is of constant occurrence in Greek; but it is very natural after a verb of observation to put, first the primary object of observation, *e.g.* “King Richard,” and then the secondary object, *viz.* “King Richard’s looks.” There is no reason whatever for supposing that this idiom is borrowed from the Greek. A somewhat different case of the redundant object is found in—

“Know you not, master, to some kind of men  
Their graces serve them but as enemies.”—*As you L.* ii. 3.

**173 a. Construction changed for clearness.** (See also 133.) Just as (133) *that* is sometimes omitted and then inserted to connect a distant clause with a first part of a sentence, so sometimes “*to*” is inserted apparently for the same reason—

“That God forbid that made me first your slave  
I *should* in thought control your times of pleasure,  
Or at your hand the account of hours *to* crave.”—*Sonn.* 58.

\* See Walker, i. 68.

“But on this condition, *that she should follow him, and he not to follow her.*”—BACON, *Adv. of L.* 284.

“The punishment was, *that they should be put out of commons and not to be admitted to the table of the gods.*”

BACON, *Adv. of L.* 260.

“That we make a stand upon the ancient way, and look about us and discover what is the straight and right way, and so *to walk in it.*”—B. *E.* 91.

In the following, the infinitive is used in both clauses, but the “*to*” only in the latter :—

“In a word, a man were better relate himself to a Statue or Picture, than *to* suffer his thoughts to pass in smother.”

B. *E.* 103.

**174. Nominative Absolute.** Sometimes a noun occurs in a prominent position at the beginning of a sentence, to express the subject of the thought, without the usual grammatical connexion with a verb or preposition. It might almost be called *a vocative*, only that the third person instead of the second is used.

“*My life's foul deed*, my life's fair end shall free it.”—R. *of L.*

“*The prince* that feeds great natures, they will slay him.”

B. J. *Sejanus*, iii. 3.

“Look when I vow, I weep; and *vows so born*,

In their nativity all truth appears.”—M. *N. D.* 32.

**175. Foreign Idioms.** Several constructions in Bacon, Ascham, and Ben Jonson, such as “ill,” for “ill men” (Latin. ‘mali’), “without *all* question” (‘sine omni dubitatione’), seem to have been borrowed from Latin. It is questionable, however, whether there are many Latinisms in *construction* (Latinisms in the formation of words are of constant occurrence) in Shakespeare. We may perhaps quote—

“Those dispositions that *of late transform* you

From what you rightly are.”—Lear, i. 4. 242.

Compare

“He *is* ready to cry all this day.”—B. J. *Sil. Wom.* 4.

as an imitation of the Latin use of “*jam pridem*” with the present in the sense of the perfect. But it is quite possible that the same

thought of *continuance* may have prompted the use of the present, both in English and Latin. "He is and has been ready to cry," &c. The use of "more better," &c., the double negative, and the infinitive after than, are probably of English origin. The following—

"Whispering fame  
Knowledge and proof doth to the jealous give  
Who than to fail would their own thought believe."

B. J. *Sejan.* 2.

in the omission of "rather" after "would," reminds us of the omission of "potius" after "malo." Perhaps also

"Let that be mine."—*M. for M.* ii. 2. 12.

is an imitation of "meum est," "It is my business."

**176. Transpositions.**—The Elizabethan authors allowed themselves great licence in this respect.

"All good things vanish less than in a day."—NASH.

"Sweetly did she smile,  
In scorn or friendship nill I construe whether."—*P. P.* 14.  
"More than ten criers and six noise of trumpets."

B. J. *Sejan.* v. 7.

"Now, sir, the sound that tells what hour it is  
Are clamorous groans."—*Rich. II.* v. 5. 50.

"When the farthest earth remov'd from thee."—*Sonn.* 44.

Such transpositions are most natural and frequent in the case of adverbs of limitation, as *but* (see **But**, 54), *only*, *even*, &c.

"Only I say."—*Macb.* iii. 6. 2.

for "I *only* say."

"Only I yield to die."—*J. C.* v. 1.

for "I yield *only* in order to die."

"And I assure you  
*Even* that your pity is enough to cure me."—B. J.

for "that *even* your pity."

"He did it to please his mother and to be *partly* proud."  
*Coriol.* i. 1.

for "and *partly* to be proud."

Somewhat similar is—

“Your single bond.”—*M. of V.* i. 3. 146.

for “the bond of you alone.”

**176 a.† Transposition of Indefinite Article.** In Early English we sometimes find “*a* so new robe.” The Elizabethan authors, like ourselves, transposed the *a* and placed it after the adjective: “so new *a* robe.” But when a participle is added as an epithet of the noun, *e.g.* “fashioned,” and the participle itself is qualified by an adjective used as an adverb, *e.g.* “new,” we treat the whole as one adjective, thus, “so new-fashioned *a* robe.” Shakespeare on the contrary writes—

“So new *a* fashion’d robe.”—*K.* *J.* iv. 2.

“So fair *an* offer’d chain.”—*C. of E.* iii. 2.\*

**176 b.† Separation of Adjectives and Participles from their Prepositions.** An emphatic adjective or participle is frequently separated by a noun from its preposition.

“Bring me *a constant* woman to her husband.”

*Hen. VIII.* iii. 1.

“To this *unworthy* husband of his wife.”

*A. W. E. W.* iii. 4.

“*A dedicated* beggar to the air.”—*T. of A.* iv. 2.

**177. Compound Words.** The Elizabethans did not bind themselves by the stricter rules of modern times in this respect. They did not mind adding a Latin termination to a Teutonic root. Thus Holland uses “to foolify” for “to stultify.” Shakespeare has “increaseful,” “bodement,” &c. The following words illustrate the Elizabethan licence:

“High-most” (comp. “top-most”).—*Sonn.* 7.

“The t’other.”—*B. J. Cy.’s Rev.* iv. 1; v. 1.

“Pre-currer” (for precursor).—*P. P.* 22.

“The steep-up heavenly hill.”—*Sonn.* 7.

Similarly the indefinite article in German is placed *before* the adjective “such,” but *after* the adverb “such.”

† See Walker.



"An after-dinner's (comp. 'afternoon's') breath."

*Tr. and Cr.* ii. 3. 120.

"Thy here-approach."—*Macb.* iv. 3. 132 and 148.

"Here-hence" (on this account).—*B. J. Poetust.* v. 1.

### 178. Prefixes.

(a) **All-to** is used in the sense of "completely asunder" as a Prefix.

"And all-to-brake his scull."—*Judges* ix. 54.

In many other passages, however, where *all-to* is said to have this meaning, it means either "altogether" or "quite too." So in *Comus*, 376. It means "altogether" in—

"Mercutio's ycy hand had *al-to* frozen mine."—HALLIWELL.

(b) **Dis** was sometimes used in the sense of **un**, to mean "without," as

"Discompanied."—*Cy.'s Rev.* iii. 3.

for "unaccompanied," *i.e.* "without company."

"*Dishabited*"—*K. J.* ii. 1. = "Caused to migrate."

"*Dislived*"—CHAPMAN. = "Deprived of life."

"*Disnatured*"—*Lear*, i. 4. for "Unnatural."

"*Disnoble*,"—HOLLAND; "*Distemperate*,"—RALEIGH;  
for "ignoble" and "intemperate."

(c) **En** was frequently used, sometimes in its proper sense of enclosing, as "*enclosed*," "*enguard*," but sometimes seemingly to give the force of an active verb to an adjective or noun, as "to *embound*," "to *embattle*," "to *enfree*," "to *empoison*."

(d) **Un** for modern **in**; **in** for **un**. (**Non-** only occurs twice in all the plays of Shakespeare.)

*Incharitable, infortunate, incertain, ingrateful.*

*Unpossible, unperfect, unprovident, unactive, unexpressive, unproper, unrespective.*

We appear to have no definite rule of distinction even now, since we use *ungrateful, ingratitude; unequal, inequality. Un* seems to have been preferred by Shakespeare before *p* and *r*, which do not

allow *in* to precede except in the form *im*. *In* also seems to have been in many cases retained from the Latin, as in the case of "*ingratus*," "*infortunium*," &c. As a general rule, we now use *in* where we desire to make the negative a part of the word, and *un* where the separation is maintained—" *untrue*," "*infirm*." Hence *un* is always used with participles—" *untamed*," &c. Perhaps also *un* is stronger than *in*. "*Unholy*" means more than "not holy," almost "the reverse of holy." But in "*inattentive*," "*intemperate*," *in* has nearly the same meaning, "the reverse of."

### 178'. Suffixes.

(a) **Er** is sometimes appended to a noun signifying an act for the purpose of signifying an agent. Thus—

"Then, gentle cheater."—*Sonn.* 3.

"My origin and ender."—*L. C.* 32.

"The pauser reason."—*Macb.* ii. 3.

"Joinder."—*T. W.* v. 1. 160, perhaps comes from the French "*joindre*."

(b) **En**, signifying *made of*, is found in—

"Her threaden fillet."—*L. C.* 5.

(c) **Ive, ble**. *Ive* is sometimes used in a passive instead of, as now, in an active signification. Thus: "*Incomprehensive depths*;" "*plausive*," "*worthy to be applauded*;" "*directive*," "*capable of being directed*;" "*insuppressive metal*;" "*the fair, the inexpressive she*" (similarly used by Milton in the Hymn on the Nativity). On the other hand, *ble* is sometimes used actively, as in "*medicinal*" (which is also used passively), and in "*unmeritable*."

"This is a slight unmeritable man."—*J. C.* iv. 1.

So "*defensible*," "*deceivable*," "*disputable*," and "*tenable*."

(d) **Ly** found with a noun, and yet not appearing to convey an adjectival meaning. "*Anger-ly*."—*Macb.* iii. 5. 1. Compare "*wonder-ly*" in the *Morte d'Arthur*, and "*cheer-ly*" (*Tempest*).

(e) **Less**. Sometimes found with adjectives, as "*busyless*," "*sickless*," "*modestless*."

(f) **Ment.** We seldom use this suffix except where we find it already existing in Latin and French words adopted by us. Shakespeare, however, has “intend<sup>ment</sup>,” “supply<sup>ment</sup>,” “design<sup>ment</sup>,” “denot<sup>ement</sup>,” and “bod<sup>ement</sup>.”

(g) **Y** is found appended to the noun “slumber” to form an adjective.

“Slumb<sup>ery</sup> agitation.”—*Macb.* v. i. 12.

(h) Suffixes were sometimes influenced by the Elizabethan licence of converting one part of speech into another. We should append *ation* to the following words used by Shakespeare as nouns: “solicit,” “accuse,” “dispose,” “consult,” “expect,” &c.

(i) The following are instances of the indifference of Shakespeare to the rules of etymology: “Exterior<sup>ly</sup>,” “divid<sup>able</sup>,” “im-port<sup>less</sup>,” “bod<sup>ement</sup>,” and “insist<sup>ure</sup>.”

## PROSODY.

**179.** The ordinary line in blank verse consists of five feet of two syllables each, the second syllable in each foot being accented.

“To shów | the wórld | I ám | a gént | lemán.”—*Rich. II.* iii. 1.

**180.** In the first foot, the accent is frequently on the first syllable—

“Cómfort, | my liége ! | why loóks | your gráce | so pále?”  
*Rich. II.* iii. 2.

and in any other foot after a pause—

“Feéd and | regárd | him nót. | *Art you* | a mán?”

**181.** An extra syllable is frequently added at the end of a line—

(a) “’Tis nót | alóne | my ínk | y clóak, | good móther.”  
*Hamlet*, i. 2. 77.

or, if there be a pause, at the end of the second foot—

(b) “For míne | own sáfeties ; | you máy | be ríght | ly júst.”  
*Macb.* iv. 3. 30.

or, if there be a pause, at the end of the third foot—

(c) “For góod | ness dáres | not chéck *thee* ; | wear thou | thy wróns.”—*Macb.* iv. 3. 33.

**182.** Provided there be only one accented syllable, there may occasionally be more than two syllables in any foot. “It is he” is as much a foot as “’tis he ;” “we will serve” as “we’ll serve ;” “it is over” as “’tis o’er.”

**183.** In the Elizabethan writers the spelling was more influenced by the pronunciation, and less by the original form and derivation of the word, than is now the case. The spelling frequently indicates that many syllables which we now pronounce, were then omitted in pronunciation.

**184.** Prefixes are dropped in the following words—

’cause for “because.”—*Macb.* iii. 6. 21.

’came for “became.”—*Sonn.* 139.

*collect* for "recollect."—B. J. *Alch.* i. 1.  
*cide* for "decide."—*Sonn.* 46.  
*coraging* for "encouraging."—ASCH. 17.  
*call* for "recall."—B. and F.  
*dis'ple* for "disciple."—B. J. *Fox*, iv. 1; so SPENSER.  
*gave* for "misgave."—*Cor.* iv. 5.  
*joy'd* for "enjoyed."—B. J. *Poetast.* iv. 7.  
*'less* for "unless."—B. J. *Sad Sh.* iii. 1.  
*'longs* for "belongs."—*Per.* ii. Gow. 40.  
*'miss* for "amiss."—*V. and A.*  
*pairs* for "impairs."—B. *E.* 91.  
*'ray* for "array."—B. J. *Sad Sh.* ii.  
*'say'd* for "assay'd."—*Per.* i. 1. 59. Comp. B. J. *Cy.'s Rev.* iv. 1.  
*'scape* for "escape" freq.  
*seld* for "seldom;" *'sdain* for "disdain."  
*stall'd* apparently for "forestalled."—B. J. *Sejan.* iii. 1.  
*'turn* for "return;" *lotted* for "allotted;"  
*unsisting* for "unresisting" (explained in the Globe Glossary as "unresting").

"That wounds the *unsisting* postern with these blows."

*M. for M.* ii. 2. 69.

### 185. Other Contractions are—

*Barthol'mew* (*T. of Sh.* i. 1); *genman* (UDALL); *gentl'man* (*Ham.* [1603] i. 5); *gent* freq. for "gentle;" *easly* (CHAPMAN, *O.lyss.*) for "easily;" *marle* (B. J. *E. out &c.* v. 4) for "marvel;" *wh'e'er* for "whether;" and the familiar contraction *good-bye*, "God be with you." We also find *in's* for "in his;" *th'wert* for "thou wert;" *you're* for "you were;" *h'were* for "he were;" *y'are* for "you are;" *this'* for "this is"—

"O *this'* the poison of deep grief; it springs  
 All from her father's death."—*Ham.* iv. 5.

*This*, for "this is," is also found in *M. for M.* v. 1; *Lear*, v. 1; *Temp.* iv. 1; and many other passages.

**186.** Sometimes the spelling does not indicate the contracted pronunciation. For instance, we spell *nation* as though it had three syllables, but pronounce it as though it had two. In such cases it is impossible to determine whether two syllables coalesce or are rapidly pronounced together. But the metre indicates that one of these two processes takes place.

**187. R frequently softens or destroys a following vowel—**

- (1) "Whén the | *alárum* | were strúck | than í | dly síť.  
*Cor. ii. 2.*
- (2) "*Ham.* Perchánce | t'will wáلك | agáin.  
*Hor.* I wárrant | it will."—*Ham. i. 2.*
- (3) "I bét | ter lóve | than *floúrish* | *ing* péo | pled tówns."  
*Two G. of V. v. 4.*
- (4) "Whiles I | in Ire | land *nóurish* \* | a might | y bánd."  
*2 Hen. VI. iii. 1.*
- (5) "Place *bárrrels* | of píтч | upón | the fát | al stáke."  
*1 Hen. VI. v. 4.*
- (6) "'Tis *márle* | he stább' | d you nót."—*B. J. E. out &c. v. 4.*
- (7) "A *bárren* | detést | ed vále | you sée | it is."—*Tít. And. ii. 3.*

Instances might be multiplied.

**188. Er, el, and le** dropped or softened. The syllable *er*, as in *letter*, is easily interchangeable with *re*, as *lettre*. Thus words frequently drop or soften *er*; and in like manner *el* and *le*, especially before a vowel or *h* in the next word—

- (1) "Repórt | should rénd | *er* him hóur | ly tó | your eár."  
*Cymb. iii. 4.*  
"Intó | a góod | ly búلك. | Good tíme | encóunter her."  
*W. T. ii. 1.*  
"This létt | *er* he eár | ly báde | me gíve | his fáther."  
*R. and J. v. 3.*  
"You'll bé | good cómpany, | my síst | *er* and youú."  
*MIDDLETON, Witch, ii. 2.*  
"Than e'éř | the mást | *er* of árts | or gív | *er* of wít."  
*B. J. Poetast.*
- (2) "Trável you | far ón, | or áre | you át | the fářthest?"  
*T. of S. iv. 2.*
- (3) "That máde | great Jóve | to húmb | *le* him tó | her hánd."  
*T. of S. i. 1.*  
"Géntlemen | and friénds, | I thánك | you fór | your páins."  
*T. of S. iii. 2.*

So "evil" is often a monosyllable. (Compare the Scotch "de'il.")

"Evil-éyed | untó | you ; y'áre | my prísón | *er* búť."

*Cymb. i. 2.*

\* Compare *nourrice*, *nurse*.

**189. Whether** is frequently written **wh'e'r** or **where**. The **th** is also softened in **either, hither, other, father**, &c.—

“*Neither* háve | I món | ey nó | commód | itý.”—*M. of V.* i. 1.

“Good sír, | say wh'é'r | you'll áns | wer mé | or nó.”—*C. of E.* iv. 1.

**190. I in ion** is frequently pronounced at the end of the verse, rarely in the middle.

**191. I in the middle of a trisyllable, if unaccented**, is frequently dropped.

(1) “Judí | cious *pínish* | *ment*! ’Twás | this flésh | begót.”  
*Lear*, iii. 4.

“And té | díousnéss | the límbs | and out | ward *flóurishes*.”  
*Ham.* ii. 2.

“Which áre | the móv | ers óf | a *lánguish* | *ing* déath.”  
*Cymb.* i. 6.

“*Prómising* | to bríng | it tó | the Pórc | upíne.”  
*C. of E.* v. 1.

(2) Very frequently before *ly*:

“The méa | sure thén | of one | is *éasi* | *ly* tóld.”  
*L. L. L.* v. 2.

“*Préttilly* | methought | did pláy | the ór | atór.”  
*Hen.* VI. iv. 1.

(3) And before *ty*:

“Such bóld | *hostlli* | *ty*, téach | ing his (’s) dú | teous lánd.”  
*Hen.* IV. iv. 3.

Compare BUTLER, *Hudibras*, part ii. cant. 3. 945.

“Which ín | their dárk | *fatdl* | ’*ties* lúrk | ing  
At dés | tin’d pér | iods fáll | a-wórk | ing.”

**192. The unaccented syllable of a trisyllable** (whether containing *i* or any other vowel) may sometimes be softened and almost ignored. Thus—

*a* “It is | too bád, | too bád.  
*Edm.* Yes, mádam, | he wás.”—*Lear*.

*en* “The méss | *eng*ers fróm | our sís | ter ánd | the kíng.”  
*Lear*, ii. 2.

“’Tis dóne | alréa | dy, ánd | the méss | *enger* góne.”  
*Ant. and Cleop.* iii. 6.

*Passenger* is similarly used.

- es* "This ís | his máj | *esty*, sáy | your mínd | to hím."  
*A. W.* ii. 1.
- em* "All bró | ken ímple | *ments* óf | a rú | ined hóuse."  
*T. of A.* iv. 2. 16.
- o* "The ínn | *ocent* mílk | in ít | most ínn | *ocent* móuth."  
*W. T.*
- ua* "Go thóu | to *sánctua* | ry [*sanctu'ry* or *sanct'ry*], ánd | good  
 thóughts | posséss thee."—*Rich.* III. iv. 1.
- "Some réad | Alvár | ez' Hélp | to Gráce,  
 Some *Sánctua* | ry óf | a tróub | led sóul."  
*COLVIL'S Whig Supplication*, i. 1186.
- u* "Édmond, | I líke | not thís | unnátur | al déaling."  
*Lear*, iii. 3.
- "And né | ver líve | to shów | the *incrédú* | lous wórl'd."  
*2 Hen. IV.* iv. 5. 153.
- o* "There táke | an ín | ventórý | of áll | I háve."  
*Hen. VIII.* ii. 4.

**193. Words in which a light vowel is preceded by a heavy vowel or diphthong** are frequently contracted, as *power*, *jewel*, *lower*, *doing*, *going*, *dying*, *playing*, *prowess*, &c.

- "The *whích* | no sóon | er hád | his *prówess* | confirm'd."—*Macb.*  
 Comp. "And he that routs most pigs and cows,  
 The *fórm* | *idáb* | lest mán | of *prówess*."  
*Hudib.* iii. 3. 357.

**194. The plural and possessive cases of nouns in which the singular ends in s, se, ss, ce,** are frequently written, and still more frequently pronounced, without the additional syllable :

- "Ás the | dead cár | *casses* óf | unbúr | ied mén."—*Coriol.* iii. 3.  
 "Their *sénse* | *are* [fol. sic] shút."—*Macb.*  
 "My *sénse* | *are* stópped."—*Sonn.* 112.  
 "These *vérsé*."—DANIEL.  
 "I'll tó | him ; hé | is híd | at Láwr | ence' céll."—*R. and J.* iii. 2.

## LENGTHENING OF WORDS.

**195. R, and liquids in dissyllables,** are frequently pronounced as though an extra vowel were introduced between them and the preceding consonant :



"The párts | and grá | ces óf | the wrés | t(e)lér."

*As you L. ii. 2.*

"While shé | did cáll | me rás | cal fid | d(e)lér."

*T. of Sh. ii. 2.*

"And thése | two Dróm | ios, óne | in sémb | (e)láncé."

*C. of E. v. 1.*

"These áre | the pár | ents óf | these chíl | d(e)rén."

*C. of E. v. 1.*

"A rót | ten cáse | abídes | no hánd | (e)líng."

*2 Hen. IV. iv. 1.*

"Then Ból | ingbróke's | retúrn | to Éng | (e)lánd."

*Rich. II. iv. 1.*

"To bé | in án | ger ís | impí | etý ;

But who | is mán | that ís | not án | g(e)rý?"—*T. of A. iii. 5.*

in which last passage the rhyme indicates that *angry* must be pronounced as a trisyllable.

"And stréngth | by límp | ing swáy | disá | b(e)léd."

*Sonn. 66.*

So also in the middle of lines—

"Is Cáde | the són | of Hén | (e)rý | the Fifth?"

*2 Hen. VI. iv. 8. 36.*

"O mé ! | you júgg | (e)lér ! | you cán | ker blóssom."

*M. N. D. iii. 2.*

"And thát | hath dázz | (e)léd | my réa | son's líght."

*Two G. of V. ii. 4.*

"Lord Dóug | (e)lás, | go yóu | and téll | him só."

*1 Hen. IV. v. 2.*

"Gráce and | remém | b(e)ráncé | be tó | you bóth."

*W. T. iv. 3.*

So also probably "sec(e)ret," "monst(e)rous," "nob(e)ly," "light(e)n-ing," "wit(e)ness," "mist(e)ress," &c.

196. **Er final** seems to have been sometimes pronounced with a kind of "burr," which produced the effect of an additional syllable. Just as "Sirrah" is another and more vehement form of "Sir." Perhaps this may explain the following lines—

"Lénds the | tongue wóws ; | these blá | zes dáugh | ter."

*Hamlet, i. 3.*

"Like a | ripe sís | ter : | the wóm | an lów."

*As you L. iv. 3.*

"A bróth | er's múr | der. | Práy can | I nóť."

*Hamlet, iii. 3.*

"And só | to árms, | victór | ious fá | ther."

2 *Hen. VI.* v. 1.

"To céase. | Wast thóu | ordáin'd, | dear fá | ther?"

2 *Hen. VI.* v. 2. 45.

So we sometimes find the old comparative "near" for the modern "nearer."

"Better far off than *near* be ne'er."—*Rich. II.* v. 1.

And "far" for "farther," the old "ferror."

"*Far* than Deucalion off."—*W. T.* iv. 3.

**197. The termination "ion"** is frequently pronounced as two syllables, especially at the end of a line. The *i* is also sometimes pronounced as a distinct syllable in *soldier*, *courtier*, *marriage*, *conscience*, *partial*, &c.; less frequently the *e* in *surgeon*, *vengeance*, *pageant*, *creature*, *pleasure*, and *treasure*.

**198. Fear, dear, fire, hour, your, four, and other monosyllables ending in r or re, preceded by a long vowel or diphthong,** are frequently pronounced as dissyllables.

"And with | my swórd | I'll máke | the *doö* | *r* sáfe."

*Tit. And.* i. 2.

"*Téär* | for téar, | and lóv | ing kíss | for kíss."

*Tit. And.* v. 3.

"And só, | though yó | urs, nó | yours—próve | it só."

\**M. of V.* iii. 2.

"*Fáre* | well, kins | man! I' | will tálk | with you."

1 *Hen. IV.* i. 3.

There are many instances of this use of *farewell* as a trisyllable, but it is perhaps put for "fare thou well," or for some longer form.

**199. The e in commandment, entertainment, &c.,** which originally preceded the final syllable, is sometimes retained, and, even where not retained, sometimes pronounced.

"As vál | ued 'gáinst | your wífe's | commánd | (*e*)mént."

*M. of V.* iv. 1.

"Good sír, | you'll gíve | them én | tertáin | (*e*)mént."

B. J. *Fox*, iii. 2.

**200. The Elizabethan accent** in many words was variable, and sometimes nearer the end than with us. Thus they sometimes

\* It is a doubtful question which *yours* should receive the diæresis.

said *authorize*, *canonized*, *access*, *aspect*, *commerce*, *exile*, *envy*, *compact* (noun).

On the other hand, sometimes *compell'd*, *complete*, *secure*, *obscure*, *archbishop*, *persever*, *utensils* (*Temp.* iii. 2. 104).

### 201. A proper Alexandrine with six accents, such as—

“And nów | by wínds | and wáves | my life | less límbs | are  
tóssed.”—*DRYDEN*.

is seldom found in Shakespeare.

202. The following are Alexandrines only in appearance. The last foot contains, instead of one extra syllable, two extra syllables, one of which is slurred:—

“The núm | bers óf | our hóst | and máke | *discovery* (dis-  
cov'ry).”—*Macb.* iv. 4. 6.

“Were rích | and hón | ouráble ; | *besides* | the *gentlemen*.”  
*Two G. of V.* iii. 1. 64.

“Which sínce | have steád | ed múch : | so óf | his *gentle-*  
*ness*.”—*Temp.* i. 2. 165.

*Gentl'man* and *Gentl'ness* ; see 185, 192.

“Are you | not griéved | that A'r | thur ís | his *prisoner* ?”  
*K. J.* iii. 4. 123.

*Pris'ner* ; see 192.

203. Sometimes the two syllables are inserted at the end of the third or fourth foot—

“To cáll | for *récompense* ; | appéar | it tó | your mínd.”  
*Tr. and Cr.* iii. 3. 3.

“To mé | invéte<sup>re</sup>ate, | heárkens | my bróth | er's suit.”  
*Temp.* i. 2. 122.

“In báse | *applance(s)*. | This out | ward saínt | ed *deputy*.”  
*M. for M.* iii. 1. 89.

The *s* in “appliances” is dropped ; see 194. The *u* in “deputy” is slurred ; see 192.

204. In other cases the appearance of an Alexandrine arises from the non-observance of contractions—

“I dáre | abíde | no lónger. | *Whither* should | I flý ?”  
*Macb.* iv. 2. 73.

"Whither should" is to be pronounced like "where should:" *whither*, like *whether*, *where*, is one syllable; see 189.

"All mórt | al cónse | quence(s) háve | pronounced | me  
thús."—*Macb.* v. 3.

For the dropping of the *s*, see 194. For slurring the *e*, see 192.

"As mís | ers dó | by béggars; | *neither* gáve | to mé."  
*Tr. and Cres.* iii. 3. 142.

*Neither* is one syllable, see 189. Extra syllable, see 181 *c*.

205. Some apparent Alexandrines are two verses of three accents each. Thus perhaps—

"Whére it | may sée | itself; | thís is | not stránge | at áll."  
*Tr. and Cr.* iii. 3. 111.

"That hás | he knóws | not whát. | Náture, | what thínks |  
there áre."—*Tr. and Cr.* iii. 3. 127.

And certainly in the following:—

"*Anne.* I wóuld | I knéw | thy héart.

*Glou.* 'Tis fíg | ured ín | my tóngue.

*Anne.* I féar | me bóth | are fálse.

*Glou.* Then név | er mán | was trúé.

*Anne.* Well, wéll, | put úp | your swórd.

*Glou.* Say thén | my peáce | is made."—*Rich.* III. i. 2. 192.

"*L.* Go tó, | tis wéll | awáy!

*Isab.* Heaven kéepe | your hón | our sáfe.

Sháll I | attend | your Lórdship?

*A.* At án | y tíme | 'fore nóon."—*M. for M.* ii. 2. 155.

"*Ros.* The hóur | that fóols | should ásk.

*B.* Now fáir | befáll | your másk.

*Ros.* Fair fáll | the fáce | it cóvers.

*B.* And sénd | you má | ny lóvers."—*L. L. L.* ii. 1. 123.

"*A.* Why dóst | thou ásk | agáin?||

*P.* Lést I | might bé | too rash.

*P.* Repént | ed ó'er | his dóom.||

*A.* Go tó, | let thát | be míne!

*A.* And yóu | shall wéll | be spáred.

*P.* I cráve | your hón | our's párdon."—*M. for M.* ii. 2. 2, 9, &c.

Shakespeare seems to have used this metre for rapid dialogue and retort. Sometimes, particularly in the "Love's Labour's Lost" and the "Comedy of Errors," the two verses are unbroken and assigned to one speaker. Thus—

*D.* "Break án | y bréak | ing hére, | and Í'll | break yoúr | knave's páte."—*C. of E.* iii. i. 74.

**205 a.** For the most part, however, Shakespeare uses the ordinary dramatic line, except when witches or other extraordinary beings are introduced as speaking. Then he often uses a verse of four accents with rhyme.

"Dóuble, | dóuble, | toíl and | trouúle,  
Fíre | búrn and | caúldron | búbble."—*Macb.* iv. 20.

**206.** Single lines with two or three accents (never or seldom with four) are frequently interspersed amid the ordinary verses of five accents.

**207.** Some irregularities may be explained by the custom of placing ejaculations, appellations, &c. out of the regular verse (as in Greek φευ, &c.).

"*Isab.* Be réad | y, Claúd | io, fór | your déath | to-mórror.  
*Claud.* Yes. || Hás he | afféc | tions ín him?"

**208.** When a verse consists of two parts uttered by two speakers, the latter part is frequently the former part of the following verse, being, as it were, *amphibious*—thus :

"*S.* The Eng | lish fórce, | so pléase you.||  
*M.* Táke thy | face hénce.|| Séyton, | I'm síck | at héart."  
*Macb.* v. 3. 19.

"*M.* Néws, my | good lórd, | from Róme.||  
*Ant.* Grátes me : | the sím.||  
*Cleo.* Nay, héar | them, Án | tong."—*A. and C.* i. i. 19.

"*B.* Who's thére? |  
*M.* A friend.||  
*B.* Whát, sir, | not yét | at rést? || The kíng's | abéd."  
*Macb.* ii. i. 10.

"*Claud.* And húg | it ín | my árms.||  
*Is.* Thére spake | my bró | ther, || thére | my fá | ther's gráve."  
*M. for M.* iii. i. 86.

"*E.* How fáres | the prínce? ||  
*Mess.* Well, mád | am, ánd | ín héalth.|| *Duch.* Whát is | thy néws then?"—*Rich.* III. ii. 4. 40.

Compare also *Macbeth*, iii. 4. 12, 15, 20.

## SIMILE AND METAPHOR.

**209. Similarity.**—In order to describe an *object* that has not been seen we use the description of some object or objects that have been seen. Thus, to describe a lion to a person who had never seen one, we should say that it had something like a horse's mane, the claws of a cat, &c. We might say, "A lion is like a monstrous cat with a horse's mane." This sentence expresses a likeness of things, or a *similarity*.

**210. Simile.**—In order to describe some *relation* that cannot be seen, *e.g.* the relation between a ship and the water, as regards the action of the former upon the latter, to a landsman who had never seen the sea or a ship, we might say, "The ship acts upon the water as a plough turns up the land." In other words, "The *relation* between the ship and the sea is *similar* to the *relation* between the plough and the land." This sentence expresses a *similarity of relations*, and is called a *simile*. It is frequently expressed thus—

"As the plough turns up the land, so the ship acts on the sea."

**Def.** A Simile is a sentence expressing a similarity of relations.

Consequently a simile is a kind of rhetorical proportion, and must, when fully expressed, contain four terms :

A : B : C : D.

**211. Compression of Simile into Metaphor.**—A simile is cumbrous, and better suited for poetry than for prose. More-

over, when a simile has been long in use, there is a tendency to consider the assimilated relations not merely as *similar* but as *identical*. The *simile* modestly asserts that the relation between the ship and the sea is *like* ploughing. The *compressed simile* goes further and asserts that the relation between the ship and the sea *is* ploughing. It is expressed thus—

“The ship ploughs the sea.”

Thus the relation between the plough and the land is *transferred* to the ship and the sea. A simile thus compressed is called a *Metaphor*, i.e. *transference*.

*Def.* A Metaphor is a transference of the relation between one set of objects to another, for the purpose of brief explanation.

**211a. Metaphor fully stated or implied.**—A metaphor may be either fully stated, as “The ship *ploughs* (or *is the plough of*) the sea,” or implied, as “The winds are the horses that draw *the plough of the sea*.” In the former case it is distinctly stated, in the latter implied, that the “plough of the sea” represents a ship.

**212. Implied Metaphor the basis of language.**—A great part of our ordinary language, all that relates to the relations of invisible things, necessarily consists of *implied metaphors*; for we can only describe invisible relations by means of visible ones. We are in the habit of assuming the existence of a certain proportion or *analogy* between the relations of the mind and those of the body. This *analogy* is the foundation of all words that express mental and moral qualities. For example, we do not know how a thought suggests itself suddenly to the mind, but we *do* know how an external object makes itself felt by the body. Experience

teaches us that anything which *strikes* the body makes itself suddenly felt. Analogy suggests that whatever *is suddenly perceived comes in the same way* into contact with the mind. Hence the simile—"As a stone strikes the body, so a thought makes itself perceptible to the mind." This simile may be compressed into the *full* metaphor thus, "The thought struck my mind," or into the *implied* metaphor thus, "This is a striking thought." In many words that express immaterial objects the implied metaphor can easily be traced through the derivation, as in "excellence," "tribulation," "integrity," "spotlessness," &c.

N.B. The use of metaphor is well illustrated in words that describe the effects of sound. Since the sense of hearing (probably in all nations and certainly among the English) is less powerful and less suggestive of words than the senses of sight, taste, and touch, the poorer sense is compelled to borrow a part of its vocabulary from the richer senses. Thus we talk of "a *sweet* voice," "a *soft* whisper," "a *sharp* scream," "a *piercing* shriek," and the Romans used the expression "a *dark-coloured* voice,"\* where we should say "a *rough* voice."

**213. Metaphor expanded.**—As every *simile* can be *compressed* into a *metaphor*, so, conversely, every *metaphor* can be *expanded* into its *simile*. The following is the rule for expansion. It has been seen above that the simile consists of four terms. In the third term of the simile stands the subject ("ship," for instance) whose unknown predicated relation ("action of ship on water") is to be explained. In the first term stands the corresponding subject ("plough") whose predicated relation ("action on land") is known. In the second term is the known relation. The fourth term is

\* "Vox *fusca*."



the unknown predicated relation which requires explanation.  
Thus—

As	the plough	turns up the land,	so	the ship	acts on the sea.
	Known subject.	Known predicate.		Subject whose predicate is unknown.	Unknown predicate.

Sometimes the fourth term or unknown predicate may represent something that has received no name in the language. Thus, if we take the words of Hamlet, "In my mind's eye," the metaphor when expanded would become—

As	the body	is enlightened by the eye,	so	the mind	is enlightened by a certain percep- tive faculty.
	Known subject.	Known predicate.		Subject whose predicate is un- known.	Unknown predi- cate.

For several centuries there was no word in the Latin language to describe this "perceptive faculty of the mind." At last they coined the word "imaginatio," which appears in English as "imagination." This word is found as early as Chaucer; but it is quite conceivable that the English language should, like the Latin, have passed through its best period without any single word to describe the "mind's eye."

214. The details of the expansion will vary according to the point and purpose of the metaphor. Thus, when Macbeth (act iii. sc. i.) says that he has "given his eternal jewel to the common enemy of man," the point of the metaphor is apparently the pricelessness of a pure soul or good conscience, and the metaphor might be expanded thus—

"As a jewel is precious to the man who wears it, so is a good conscience precious to the man who possesses it."

But in *Rich. II.* i. 1. 180, the same metaphor is expanded with reference to the necessity for its safe preservation :—

“ A jewel in a ten-times barr’d-up chest  
Is a bold spirit in a loyal breast.”

**215. Personal Metaphor.**—There is a universal desire among men that visible nature, *e.g.* mountains, winds, trees, rivers and the like, should have a power of sympathising with men. This desire begets a kind of poetical belief that such a sympathy actually exists. Further, the vocabulary expressing the variable moods of man is so much richer than that which expresses the changes of nature that the latter borrows from the former. Hence the *morn* is said to *laugh*, *mountains* to *frown*, *winds* to *whisper*, *rivulets* to *prattle*, *oaks* to *sigh*. Hence arises what may be called Personal Metaphor.

*Def.* A Personal Metaphor is a transference of personal relations to an impersonal object for the purpose of brief explanation.

**216. Personal Metaphors expanded.**—The first term will always be “a person;” the second, the predicated relation properly belonging to the person and improperly transferred to the impersonal object; the third, the impersonal object. Thus—

“As a person frowns, so an overhanging mountain (looks gloomy).”

“As a child prattles, so a brook (makes a ceaseless cheerful clatter).”

**217. Personifications.**—Men are liable to certain feelings such as shame, fear, repentance and the like, which seem *not* to be originated by the *person*, but to come upon him from without. For this reason such *impersonal* feelings are

in some languages represented by *impersonal* verbs. In Latin these verbs are numerous, "pudet," "piget," "tædet," "pœnitet," "libet," &c. In Early English they were still more numerous, and even now we retain not only "it snows," "it rains," but also (though more rarely) "me-thinks," "meseems," "it shames me," "it repents me." Men are, however, not contented with *separating* their feelings from their own *person*; they also feel a desire to account for them. For this purpose they have often imagined as the causes of their feelings, Personal Beings, such as Hope, Fear, Faith, &c. Hence arose what may be called *Personification*.

In later times men have ceased to believe in the personal existence of Hope and Fear, Graces and nymphs, Flora and Boreas; but poets still use Personification, for the purpose of setting before us with greater vividness the invisible operations of the human mind and the slow and imperceptible processes of inanimate nature.

**Def.** Personification is the creation of a fictitious Person in order to account for unaccountable results, or for the purpose of vivid illustration.

**218. Personifications cannot be expanded.**—The process of expansion into simile can be performed in the case of a Personal Metaphor, because there is implied a comparison between a Person and an impersonal object. But the process cannot be performed where (as in Personifications) the impersonal object has no material existence but is the mere creation of the fancy, and presents no point of comparison. "A frowning mountain" can be expanded, because there is implied a comparison between a mountain and a person, a gloom and a frown. But "frowning Wrath" cannot be expanded, because there is no comparison.

It is the essence of a metaphor that it should be literally false, as in "a frowning mountain." It is the essence of a personification that, though founded on imagination, it is conceived to be literally true, as in "pale fear," "dark dishonour." A painter would represent "death" as "pale," and "dishonour" as "dark," though he would not represent a "mountain" with a "frown," or a "ship" like a "plough."

**219. Apparent Exception.**—The only case where a simile is involved and an expansion is possible is where a person, as for instance Mars, the God of War, is represented as doing something which he is not imagined to do literally. Thus the phrase "Mars mows down his foes" is not literally true. No painter would represent Mars (though he would Time) with a scythe. It is therefore a metaphor and, as such, capable of expansion thus :—

"As easily as a haymaker mows down the grass, so easily does Mars cut down his foes with his sword."

But the phrase "Mars slays his foes" is, from a poet's or painter's point of view, literally true. It is therefore no metaphor, and cannot be expanded.

**220. Personification Analysed.**—Though we cannot expand a Personification into a simile, we can explain the details of it. The same *analogy* which leads men to find a correspondence between *visible* and *invisible* objects leads them also to find a similarity between *cause* and *effect*. This belief, which is embodied in the line—

"Who drives fat oxen should himself be fat,"

is the basis of all Personification. Since fear makes men look pale, and dishonour gives a dark and scowling expression to the face, it is inferred that Fear *is* "pale," and Dis-

honour "dark." And in the same way Famine is "gaunt ;" Jealousy "green-eyed ;" Faith "pure-eyed ;" Hope "white-handed."

**221. Good and bad Metaphors.**—There are certain laws regulating the formation and employment of metaphors which should be borne in mind.

(1.) *A metaphor must not be used unless it is needed for explanation or vividness, or to throw light upon the thought of the speaker.* Thus the speech of the Gardener, *Rich. II.* iii. 4. 33,—

"Go then, and like an executioner  
Cut off the heads of our fast-growing sprays," &c.

is inappropriate to the character of the speaker, and conveys an allusion instead of an explanation. It illustrates what is familiar by what is unfamiliar, and can only be justified by the fact that the gardener is thinking of the disordered condition of the kingdom of England and the necessity of a powerful king to repress unruly subjects.

(2.) *A metaphor must not enter too much into detail:* for every additional detail increases the improbability that the correspondence of the whole comparison can be sustained. Thus, if King Richard (*Rich. II.* v. 5. 50) had been content, while musing on the manner in which he could count time by his sighs, to say—

"For now hath Time made me his numbering clock,"

there would have been little or no offence against taste. But when he continues—

"My thoughts are minutes, and with sighs they jar  
Their watches on unto mine eyes, the outward watch,  
Whereto my finger, like a dial's point,  
Is pointing still, in cleansing them from tears.  
Now, sir, the sound that tells what hour it is  
Are clamorous groans which strike upon my heart,  
Which is the bell,"—

we have an excess of detail which is only justified because it illustrates the character of one who is always "studying to compare,"\* and "hammering out" unnatural comparisons.

(3.) *A metaphor must not be far-fetched nor dwell upon the details of a disgusting picture :*

“ Here lay Duncan,  
His *silver* skin laced with his *golden* blood ;  
                        there the murderers  
Steep'd in the colours of their trade, *their daggers*  
*Unmannerly breech'd with gore.*”—*Mach.* ii. 3. 117.

There is but little, and that far-fetched, similarity between *gold lace* and *blood*, or between *bloody daggers* and *breech'd* legs. The slightness of the similarity, recalling the greatness of the dissimilarity, disgusts us with the attempted comparison. Language so forced is only appropriate in the mouth of a conscious murderer dissembling guilt.

(4.) *Two metaphors must not be confused together, particularly if the action of the one is inconsistent with the action of the other.*

It may be pardonable to *surround*, as it were, one metaphor with another. Thus, fear may be compared to an ague-fit, and an ague-fit passing away may be compared to the overblowing of a storm. Hence, "This ague-fit of fear is overblown" (*Rich.* II. iii. 2. 190) is justifiable. But

“Was the hope drunk  
Wherein you dressed yourself? Hath it slept since?”  
*Macb.* i. 7. 36.

is, apart from the context, objectionable ; for it makes Hope a person and a dress in the same breath. It may, however,

\* " I have been *studying* how I may compare  
This prison where I live unto the world ;  
\* \* \* \* \*  
I cannot do it ; yet I'll *hammer* it out."  
Rich. II. v. 5. 1.

probably be justified on the supposition that Lady Macbeth is playing on her husband's previous expression—

“ I have bought  
Golden opinions from all sorts of people,  
Which would be worn now in their newest gloss,  
Not cast aside so soon.”

(5.) *A metaphor must be wholly false, and must not combine truth with falsehood.*

“ A king is the pilot of the state,” is a good metaphor.  
“ A careful captain is the pilot of his ship,” is a bad one. So

“ Ere my tongue  
Shall wound mine honour with such feeble wrong,  
Or sound so base a parle,”—*Rich. II. i. 1. 190.*

is objectionable. The tongue, though it cannot “ wound,” can touch. It would have been better that “ honour's ” enemy should be intangible, that thereby the proportion and the perfection of the falsehood might be sustained. Honour can be wounded intangibly by “ slander's venom'd spear ” (*Rich. II. i. 1. 171*) ; but, in a metaphor, not so well by the tangible tongue. The same objection applies to

“ Then thousand bloody crowns of mothers' sons  
Shall ill-become the flower of England's face,  
Change the complexion of her maid-pale peace  
To scarlet indignation, and bedew  
Her pastures' grass with faithful England blood.”  
*Rich. II. iii. 3. 96.*

If England is to be personified, it is England's blood, not the blood of ten thousand mothers, which will stain her face. There is also a confusion between the blood which mantles in a blush and which is shed ; and, in the last line, instead of “ England's face,” we come down to the literal “ pastures' grass.”

(6.) **Personifications** must be regulated by the laws of

personality. No other rule can be laid down. But exaggerations like the following must be avoided—

“Comets importing change of times and states  
Brandish your crystal tresses in the sky,  
And with them scourge the bad revolting stars.”

I *Hen. VI.* i. 1. 3.

The Furies may be supposed to scourge their prostrate victims with their snaky hair, and comets have been before now regarded as scourges in the hand of God. But the liveliest fancy would be tasked to imagine the stars in revolt, and scourged back into obedience by the crystal hair of comets.



## NOTES AND QUESTIONS.\*

### MACBETH, ACT III.

#### SCENE I.

LINE

3. "Thou *play'st* most foully for't." Expand the metaphor into its simile. (Grammar, 213.)
14. "And *all*-thing unbecoming." See "All" (Grammar). What is there remarkable in this use of *all*? Comp. iii. 2. 11—  
"Things without *all* remedy."
15. "A *solemn* supper." Modernize. Trace the present meaning from the derivation. Compare  
"A *solemn* hunting is in hand."—*Tit. And.* ii. 1.
17. "To *the which*." What is the antecedent to *the which*? Why do we say *the which*, but never *the who*? (Grammar, "Which," 120.)
25. "*The better*." When do we add *the* to a comparative? (Grammar, 33—36.) Can *the* be explained here?
44. "*While* then." (See 24.) Compare  
"He shall conceal it  
*Whiles* you are willing it shall come to note."  
*T. N.* iv. 3. 29.  
Illustrate from Greek and Latin.
49. "To be thus thus is nothing but *to be safely thus*." Explain the grammatical construction of the last clause.

\* The numbers refer to the paragraphs of the Grammar.

LINE

51. "Which *would* be feared." Modernize *would*. Explain (Grammar, 139) the Elizabethan usage.

"'Tis much *he dares*." Is there any object to "he dares"? (112.)

52. "And *to* that dauntless temper of his mind." Meaning of? (See Grammar, "To.")

54. "None *but he*." Illustrate this construction by Shakespeare's use of *except*. (See Grammar, "But.")

56. " . . . And, under him,  
My genius is rebuked ; as, it is said,  
Mark Antony's was by Cæsar."

See *Ant. and Cleo.* ii. 3. 20—30. Trace the meaning of *genius* from its derivation.

65. "For Banquo's issue have I *filed* my spirit." Meaning of? Give similar instances of the dropping of the prefix. (See Prosody, 183—6.)

72. "Champion me to the utterance." Meaning of? Trace the meaning of *champion* and *utterance* from the derivation. What historical inference may be drawn from the fact that both these words are derived from the French? Mention a similar inference contained in the dialogue between Gurth and Wamba in "Ivanhoe."

75. "So *please* your highness." Parse *please*. (See 159—61.)

81. "How you were borne in hand, how cross'd, the instruments." Is this an Alexandrine? (see Prosody, 187—194;) and compare

"My books and instruments shall be my company."  
*T. of Sh.* i. 1. 82.

"Like labour with the rest, where the other instruments."  
*Coriol.* i. 1. 104.

"*I.* But now thou seem'st a coward.  
*P.* Hence, vile instrument."—*Cymb.* iii. 4. 75.

"*Borne in hand*." Meaning?

"The Duke  
*Bore* many gentlemen, myself being one,  
*In hand* and hope of action."—*M. for M.* i. 4. 52.

LINE

81. We do not now say "to *bear* in hope," but "to *keep* a person in hope, suspense," &c. So a rich hypocrite, pretending illness to squeeze presents out of his expectant legatees, is said to—

"Look upon their kindness, and take more  
And look on that, still *bearing them in hand*,  
Letting the cherry knock against their lips."

B. J. Fox, i. 1. *in it*.

We still say, to "bear *in mind*," but we generally use "at hand" in this sense.

83. "To half a soul and to a *notion* crazed." Meaning of *notion* here? Compare

"His *notion* weakens, his discernings  
Are lethargied."—*Lear*, i. 4. 248.

Trace the double meaning of the word from the derivation.

84. "*M.* Say 'Thus did Banquo.' *Murd.* You made it known to us." Scan. (See 181 b.)

87. "Your patience so predominant in your nature." Scan.

88. "Are you *so* gospell'd to pray for this good man." Modernize. (See 130.)

91. "*M.* And beggar'd yours for ever. *Murd.* We are men, my liege." Scan.

95. "The *valued file*." Trace this and other meanings of *file* from the derivation. Explain the meaning and use of *valued* (156). Could we say "a valued catalogue?"

99. "The gift which bounteous nature hath in him *closed*." Parse *closed*. (See 183-6.) Compare

"Dance, sing, and in a well-mixed border  
*Close* this new brother of our order."—ROWLEY.

What is now the difference between "I have him caught," and "I have caught him"? Compare

"And when they had this done."—*St. Luke* v. 6.

LINE

100. "Particular addition *from* the bill that writes them all alike."  
Meaning of *from*? (See Prepositions.)

103. "Not in the worst rank of manhood, say't." Scan. (See Prosody, 195-9.)

108. "Who wear our health but sickly in his life  
*Which* in his death were perfect. *Murd.* I am one, my liege."

What is the antecedent to *which*? Scan the second line.

112. "So weary with disasters, *tugg'd* with fortune." Parse and explain *tugg'd*. How does the meaning differ from the modern meaning? Compare

"Both *tugging* to be victors, *breast to breast*."

3 *Hcn. VI.* ii. 5. 12.

and, for the construction :

"And, *toil'd with* works of war, retired himself  
To Italy."—*Rich. II.* iv. 1. 96.

113. "That I would *set* my life on any chance." Expand the metaphor. Compare

"Who *sets* me else? By heaven I'll throw at all."

*Rich. II.* iv. 1. 57.

116. "And in such bloody distance,  
That every minute of his being thrusts,  
Against my near'st of life."

Expand the metaphor. What is meant by "my *near'st* of life?" Illustrate by "home-thrust," and *οἰκεῖος*.

120. "And bid my will *avouch* it." Trace the meaning from the derivation.

121. "For certain friends." Meaning of *for* here? How did *for* become a conjunction?

122. "Whose loves I *may* not drop." What is the meaning of *may*? Derive the modern from the original meaning.

“But wail his fall,  
Who I myself struck down.”

What is the antecedent to *who*? What is there remarkable in the sentence? (Gram. 124.)

127. “Perform what you command us. *First Murd.* Though our lives—”

What do you suppose the First Murderer intended to say? Why did Macbeth interrupt him?

128. “Your spirits shine through you. Within this hour at most.” Scan.

130. “The perfect *spy* of the time.” Apparently in this difficult passage *spy* is put for “that which is spied,” “knowledge.”

132. “Always thought.” Parse *thought*. Illustrate the construction from Greek.\*

“From the palace.” *From*, how used?

138. “I’ll come to you anon. *Murd.* We are resolved, my lord.” Perhaps “t’ you anón” is to be considered as one foot. If not, how can this verse be scanned? (See 202–5.) What is the emphatic word in the Murderer’s reply?

#### SCENE 2.

3. “Say to the king, *I would attend his leisure.*” Modernize the latter words. Trace the different meanings of *attend* from the derivation. What is the exact meaning of *would*?

9. “*Lady M.* ’Tis safer to be that which we destroy  
Than by destruction dwell in doubtful joy.”

*Enter MACBETH.*

How now, my lord! Why do you keep alone?”

Illustrate the character of Lady Macbeth from her words before and after the entrance of her husband. Why and when for the most part does Shakespeare use rhyme?

\* Liddell and Scott: δοκῶ, ii. 4.

LINE

11. "With them they think on. Things without *all* remedy."  
Scan. What is the object of *on*? (See 112.) How is *all* used?
16. "But let the frame of things disjoint, both the worlds suffer."  
Perhaps a pause is intended after "let." "But let—yes, even the frame," &c. In that case "But let" is an unfinished verse, and the rest is a complete verse. In the fol. 1623 the first line ends with "disjoint," containing *four* accents. When does Shakespeare use verses with *four* accents?
19. "That shake us nightly; better be with the dead." Scan.  
How can you justify an accent on the first syllable in the foot "better?"
21. "Than *on the torture* of the mind *to lie*  
In restless *ecstasy*. Duncan is in his grave."  
What suggested the expression "*to lie on the torture* of the mind"? Trace this, as well as the modern, meaning of *ecstasy* from the derivation. Compare  
"Where violent sorrow seems  
A modern *ecstasy*."—*Mach.* iv. 3. 170.  
Give instances of classical words restricted in meaning by modern, compared with Elizabethan, usage. (See Introduction.) Scan the latter line.
27. "Gentle *my lord*." Explain and illustrate the position of *my*. (See 7.)
29. "Be bright and *jovial* among your guests to-night." Trace the meaning from the derivation. Give words similarly derived. Scan.
30. "Let your remembrance apply to Banquo." Scan. (See Pro-sody, 195–9.)
38. "Nature's copy." Meaning of? Comp. *T. M.* i. 5. 257.  
"Tis beauty truly blent whose red and white  
Nature's own sweet and cunning hand laid on."

K

"Ere the bat hath flown  
His cloister'd flight."

What is alluded to?

42. "The *shard-borne* beetle." *Shard* is *scale*. Ben Jonson talks of "*scaly* beetles with their habergeons." And in *Cymb.* iii. 2. 20, "The *sharded* beetle" is opposed to "the *full-winged* eagle."

46. "*Seeling* night." To *seel* was "to close the eyelids of hawks partially or entirely by passing a fine thread through them; *siller*, Fr. This was done to hawks till they became tractable."—NARES.

48. "*Cancel* and tear to pieces that great *bond*." Comp. *Rich.* III. iv. 4. 77: "*Cancel* his *bond* of life." *Macbeth* iv. 1. 99: "Shall live the *lease* of nature." And—

"Through her wounds doth fly  
Life's lasting date from *cancell'd* destiny."—*R. of L.*

Explain the meaning of the expression here, and trace the meaning of *cancel* from the derivation.

54. "Hold *thee* still." Modernize. (See 8.)

### SCENE 3.

3-4. "*To* the direction just." Meaning of *to*? (See 61-99.)

5. "Now spurs the *lated* traveller apace." Modernize. Illustrate by similar instances the shortening of the word.

10. "Within the *note* of expectation." This may perhaps mean, "the memorandum or list of expected guests." Compare

"I come by *note*."—*M. of V.* iii. 2. 140.

"That's out of my *note*."—*W. T.* iv. 3. 49.

Otherwise it may mean "the boundary," "limit."  
Compare

"Within the prospect of belief."—*Macb.* i. 3. 74.

## SCENE 4.

LINE

1.

"Sit down : *at first*  
*And last* the hearty welcome."

Compare 1 *Hen. VI.* v. 5. 102 :

"Ay grief I fear me *both at first and last.*"

Meaning of? What distinction is now made between *first* and *at first, last* and *at last*?

5. "Our hostess keeps her state, *but* in best time  
 We will require her welcome."

Show, from the antithesis implied in *but*, what is meant by  
 "*keeping her state.*"

11. "Be *large* in mirth." Modernize. Illustrate from *largess*.

12. "The table round. There's blood upon thy face. *M.* 'Tis Banquo's then." What name has been given, and why, to this arrangement of the parts of verses? Compare lines 15, 20, 51, 69, which are similarly arranged. (See Prosody, 208.)

13. "'Tis better thee without than he within." Meaning? Comment on the syntax. (See 102.)

23. "As broad and *general* as the casing air." Compare 2 *Hen. VI.* v. 2. 43 :

"Now let the *general* trumpet blow his blast."

Meaning of *general*? Modernize. What is the difference between "*general*," "*universal*," and "*common*"?

34. "The feast is sold  
 That is not often vouch'd, while 'tis *a-making*,  
 'Tis given with welcome : to feed were best at home."

Analyse the sentence, and show the confusion of two constructions. Whence arose the use of *a*, as in *a-making*? (See 61.) Scan the last line.

36. "*From* thence." Meaning of? (See 61-99.)



LINE

42. "Who may I rather challenge for unkindness." Is *who* always used for *whom*? Whence arises the difference between *may*, in "*may* I challenge," as here, and "I may challenge?"
57. "You *shall* offend him." Modernize. What is the present rule for the use of *shall* with respect to the second and third persons? How did the rule arise? (See 139-146.)
61. "This is the *very* painting of your fear." Modernize. Trace from the derivation the Elizabethan meaning, and hence the modern meaning, as in "His *very* dog deserted him."
64. "Impostors *to* true fear." Meaning of *to*? (See 61-69.)
66. "*Authorized* by her grandam." Compare for the accent—  
 "His madness so with his authorized youth."—*L. C.* 15.  
 "*Authorizing* thy trespass with compare."—*Sonn.* 35.\*
75. "Ere human statutes purged the *gentle* weal." How is *gentle* used? If the *weal* was already *gentle*, how did it require to be *purged*?
79. "The times have been  
*That*, when the brains were out, the man would die."  
 Modernize *that*. Illustrate this use. (See 132.)
81. "With *twenty* mortal murders on their crowns." Why *twenty*? (See above, line 27.)
87. "To those that know me. Come love, and health to all." Scan this and the previous line.
91. "We thirst." *Thirst* is not used elsewhere by Shakespeare in the sense of "drinking a health." [? "first."]
95. "Thou hast no *speculation* in those eyes." Illustrate from this use of *speculation* the general difference between the Elizabethan and the modern use of classical words.
98. "*Only*." Probably transposed. (See Grammar, 11-24.)

\* Neither of these passages is conclusive, as *authorize* coming at the beginning of the verse may have the accent on the first syllable. Add therefore:

"His rudeness so with his *authorized* youth."—*L. C.* 15.

LINE

99. "What man *dare*." Why not *dares*? Compare  
 "Let him that *is* no coward  
 But *dare* maintain."—1 *Hen. VI.* ii. 4. 32.

(*Dare* occurs thus three times in the unhistorical plays, *dares* thirty times. In the historical plays *dare* eight, *dares* seven times.)

105. "If trembling I *inhabit*, then *protest* me." No other instance has been given where *inhabit* means "linger at home." Shakespeare may, however, have derived this use of the word from *οἰκουπεῖν* ("to be a stay-at-home" as opposed to "going out to war") through NORTH'S *Plutarch*, 190 :—

"The home-tarriers and house-doves," &c.

Trace this and the modern meaning of *protest* from the derivation. Comp. *M. Ado.* v. i. 149 :

"I will *protest* your cowardice."

106. "The baby *of* a girl." *Baby* was sometimes used for "doll :"

"And now you cry for't  
 As children do for *babies* back again."

B. and F. (HALLIWELL).

109. "You have displaced the mirth, broke the good meeting."  
 What is here contrary to common usage? (See 154, 155.)

112. "You make me *strange*  
 Even to the disposition that I *owe*."

Comp. *C. of E.* ii. 2. 151 :

"As *strange* unto your town as to your talk."

*Owe* is frequently used for *ow(e)n*, as *ope* for *open*. Comp. *debeo* from *de* and *habeo*.

122. Why does not Lady Macbeth continue her expostulations when she is alone with her husband?

124. "Augurs and understood *relations*." Comp. below, iv. 3. 173 :

"O, *relation*  
 Too nice, and yet too true."

The utterances of birds are apparently called *relations*.

LINE

126. "What is the night?" Illustrate this use of *what*. (See 119.)129. "Did you send to him, *sir*?" Why does Shakespeare here make Lady Macbeth thus address her husband?133. "And betimes I will to the weird sisters." This line must probably be scanned by pronouncing *weird* as two syllables. (See Prosody.) In the folio *weird* is spelt *weyard*. Comp. ii. i. 20 :

"I dreamt last night of the three *weird* sisters."

138. "*Returning* were as tedious as *go o'er*." Parse *returning* and *go*. (See 150 and 163.)141. "You lack the season of all natures, sleep." Illustrate from this and other passages the practical and unimaginative character of Lady Macbeth, as contrasted with her husband. Comp. v. i. and ii. 2. 416, and from these passages show the fitness of the retribution that overtook her. In what sense may line 131 be called an instance of Shakespearian irony? Comp. Duncan speaking of the *first* (not of the *second*) Thane of Cawdor :

"There's no art  
To find the mind's construction in the face.  
He was a gentleman on whom I built  
An absolute trust."—i. 4. 11.

Compare also Lady Macbeth in ii. 2. 67 : "A little water clears us of this deed ;" and in v. i. 35 : "Yet here's a spot," and, in the same scene, "What, will these hands ne'er be clean?"

## SCENE 5.

1. Why does Shakespeare make the witches speak in a different metre from the rest of the play. Illustrate from the *Midsummer Night's Dream* and the *Tempest*.
7. "*Close* contriver of all harms." Meaning of *close*? Comp. *Cymb.* iii. 5. 85 : "*Close* villain, I'll have thy secret."

LINE  
11.

“All you have done  
Hath been but for a *wayward* son.”

Illustrate this from Lady Macbeth's description of her husband, i. 5. Contrast the character of Macbeth with that of Richard III.

24. “There hangs a vaporous drop *profound*.” Perhaps *mysterious*.

32. “And you all know *security*  
Is mortals' chiefest enemy.”

Trace the modern meaning of *security* from the derivation.  
What does it mean here? Illustrate from Milton's *Allegro*.

#### SCENE 6,

2. “*Only* I say.” Probably transposed as above.

4. “Was pitied of Macbeth.” Modernize. Account for this use of *of*.

8. “Who cannot want the thought how monstrous.” Scan. (See Prosody, 195-199.)

19. “I think . . . they should find.” Modernize. Explain the difference between the Elizabethan and the modern *should*. (See 139-146.)

19. “*An't* please heaven.” Explain *an't*. (See 37.)

21. “He *fail'd* his presence.” Comp. *Lear*, ii. 4. 143 :

“I cannot think my sister in the least  
Would *fail* her obligation.”

How is *fail* now used when it takes an object after it?

27. “Received *of* the most pious Edward.” (See line 4.)

LINE

30. "Is gone to pray the holy king upon his aid." Unless it can be shown that *upon* is sometimes used for *on*, this line, as it stands, is an Alexandrine.
35. "Free from our feasts and banquets bloody knives." Comp. *Timon of A.* v. 1 :  
 "Rid me these villains from your companies."  
 Also perhaps *Tempest*, Epilogue : "Prayer which frees all faults."
36. "Do faithful *homage*." Trace the modern and ancient meaning from the derivation.
38. "Hath so *exasperate* the king." Why is the *d* omitted? (See 154.)
40. "And with an *absolute* 'Sir, not I.'" Compare "an absolute 'shall.'"—*Coriol.* iii. 1. Also, "an *absolute* and excellent horse."—*Hen. V.* iii. 7 ; "I am *absolute* 'twas very Cloten."—*Cymb.* iv. 2. Trace the different meanings from the derivation.
42. "*As who* should say." (See 121.)

THE END.

NOVEMBER, 1868.

# LIST OF EDUCATIONAL BOOKS

PUBLISHED BY

MACMILLAN AND CO.,

16, *BEDFORD STREET, COVENT GARDEN,*

*London, W.C.*

---

## CONTENTS.

	Page
CLASSICAL ... ..	3
MATHEMATICAL ... ..	7
SCIENCE ... ..	17
MISCELLANEOUS ... ..	19
DIVINITY ... ..	21
BOOKS ON EDUCATION ... ..	24

MESSRS. MACMILLAN & CO. beg to call attention to the accompanying Catalogue of their EDUCATIONAL WORKS, the writers of which are mostly scholars of eminence in the Universities, as well as of large experience in teaching.

*Many of the works have already attained a wide circulation in England and in the Colonies, and are acknowledged to be among the very best Educational Books on their respective subjects.*

*The books can generally be procured by ordering them through local booksellers in town or country, but if at any time difficulty should arise, MESSRS. MACMILLAN will feel much obliged by direct communication with themselves on the subject.*

*Notices of errors or defects in any of these works will be gratefully received and acknowledged.*

# LIST OF EDUCATIONAL BOOKS.

## CLASSICAL.

**ÆSCHYLI EUMENIDES.** The Greek Text, with English Notes, and English Verse Translation and an Introduction. By **BERNARD DRAKE**, M.A., late Fellow of King's College, Cambridge. 8vo. 7s. 6d.

The Greek Text adopted in this Edition is based upon that of Wellauer, which may be said in general terms to represent that of the best manuscripts. But in correcting the Text, and in the Notes, advantage has been taken of the suggestions of Hermann, Paley, Linwood, and other commentators.

**ARISTOTLE ON FALLACIES ; OR, THE SOPHISTICI ELENCHI.** With a Translation and Notes by **EDWARD POSTE**, M.A., Fellow of Oriel College, Oxford. 8vo. 8s. 6d.

Besides the doctrine of Fallacies, Aristotle offers either in this treatise, or in other passages quoted in the commentary, various glances over the world of science and opinion, various suggestions on problems which are still agitated, and a vivid picture of the ancient system of dialectics, which it is hoped may be found both interesting and instructive.

"It is not only scholarlike and careful ; it is also perspicuous."—*Guardian*.

**ARISTOTLE.—AN INTRODUCTION TO ARISTOTLE'S RHETORIC.** With Analysis, Notes, and Appendices. By **E. M. COPE**, Senior Fellow and Tutor of Trinity College, Cambridge. 8vo. 14s.

This work is introductory to an edition of the Greek Text of Aristotle's Rhetoric, which is in course of preparation.

"Mr. Cope has given a very useful appendage to the promised Greek Text ; but also a work of so much independent use that he is quite justified in his separate publication. All who have the Greek Text will find themselves supplied with a comment ; and those who have not will find an analysis of the work."—*Athenæum*.



CATULLI VERONENSIS LIBER, edited by R. ELLIS, Fellow of Trinity College, Oxford. 18mo. 3s. 6d.

"It is little to say that no edition of Catullus at once so scholarlike has ever appeared in England."—*Athenæum*.

"Rarely have we read a classic author with so reliable, acute, and safe a guide."—*Saturday Review*.

CICERO.—THE SECOND PHILIPPIC ORATION. With an Introduction and Notes, translated from the German of KARL HALM. Edited, with Corrections and Additions, by JOHN E. B. MAYOR, M.A., Fellow and Classical Lecturer of St. John's College, Cambridge. Third Edition, revised. Fcap. 8vo. 5s.

"A very valuable edition, from which the student may gather much both in the way of information directly communicated, and directions to other sources of knowledge."—*Athenæum*.

DEMOSTHENES ON THE CROWN. The Greek Text with English Notes. By B. DRAKE, M.A., late Fellow of King's College, Cambridge. Third Edition, to which is prefixed ÆSCHINES AGAINST CTESIPHON, with English Notes. Fcap. 8vo. 5s.

The terseness and felicity of Mr. Drake's translations constitute perhaps the chief value of his edition, and the historical and archæological details necessary to understanding the *De Coronâ* have in some measure been anticipated in the notes on the Oration of Æschines. In both, the text adopted in the Zurich edition of 1851, and taken from the Parisian MS., has been adhered to without any variation. Where the readings of Bekker, Dissen, and others appear preferable, they are subjoined in the notes.

HODGSON.—MYTHOLOGY FOR LATIN VERSIFICATION. A Brief Sketch of the Fables of the Ancients, prepared to be rendered into Latin Verse for Schools. By F. HODGSON, B.D., late Provost of Eton. New Edition, revised by F. C. HODGSON, M.A. 18mo. 3s.

Intending the little book to be entirely elementary, the Author has made it as easy as he could, without too largely superseding the use of the Dictionary and Gradus. By the facilities here afforded, it will be possible, in many cases, for a boy to get rapidly through these preparatory exercises; and thus, having mastered the first difficulties, he may advance with better hopes of improvement to subjects of higher character, and verses of more difficult composition.

JUVENAL, FOR SCHOOLS. With English Notes. By J. E. B. MAYOR, M.A. New and Cheaper Edition. Crown 8vo.

[*In the Press.*]

"A School edition of Juvenal, which, for really ripe scholarship, extensive acquaintance with Latin literature, and familiar knowledge of Continental criticism, ancient and modern, is unsurpassed, we do not say among English School-books, but among English editions generally."—*Edinburgh Review.*

LYTTELTON.—THE COMUS of MILTON rendered into Greek Verse. By LORD LYTTELTON. Extra fcap. 8vo. Second Edition. 5s.

— THE SAMSON AGONISTES of MILTON rendered into Greek Verse. By LORD LYTTELTON. Extra fcap. 8vo. 6s. 6d.

MARSHALL.—A TABLE OF IRREGULAR GREEK VERBS, Classified according to the Arrangement of Curtius's Greek Grammar. By J. M. MARSHALL, M.A., Fellow and late Lecturer of Brasenose College, Oxford; one of the Masters in Clifton College. 8vo. cloth. 1s.

MAYOR.—FIRST GREEK READER. Edited after KARL HALM, with Corrections and large Additions by JOHN E. B. MAYOR, M.A., Fellow and Classical Lecturer of St. John's College, Cambridge. Fcap. 8vo. 6s.

MERIVALE.—KEATS' HYPERION rendered into Latin Verse. By C. MERIVALE, B.D. Second Edition. Extra fcap. 8vo. 3s. 6d.

PLATO.—THE REPUBLIC OF PLATO. Translated into English, with an Analysis and Notes, by J. LL. DAVIES, M.A., and D. J. VAUGHAN, M.A. Third Edition, with Vignette Portraits of Plato and Socrates, engraved by JEENS from an Antique Gem. 18mo. 4s. 6d.

ROBY.—A LATIN GRAMMAR for the Higher Classes in Grammar Schools. By H. J. ROBY, M.A.; based on the "Elementary Latin Grammar."  
[*In the Press.*]

**SALLUST.**—**CAII SALLUSTII CRISPI** *Catilina et Jugurtha.*  
For use in Schools (with copious Notes). By C. MERIVALE, B.D.  
(In the present Edition the Notes have been carefully revised, and  
a few remarks and explanations added.) Second Edition. Fcap.  
8vo. 4s. 6d.

The *Jugurtha* and the *Catilina* may be had separately, price 2s. 6d.  
each.

**TACITUS.**—**THE HISTORY OF TACITUS** translated into ENGLISH.  
By A. J. CHURCH, M.A., and W. J. BRODRIBB, M.A.  
With Notes and a Map. 8vo. 10s. 6d.

The translators have endeavoured to adhere as closely to the original as was  
thought consistent with a proper observance of English idiom. At the  
same time it has been their aim to reproduce the precise expressions of the  
author. The campaign of *Civilis* is elucidated in a note of some length  
which is illustrated by a map, containing only the names of places and of  
tribes occurring in the work.

— **THE AGRICOLA and GERMANY.** By the same translators.  
With Maps and Notes. Extra fcap. 8vo. 2s. 6d.

**THRING.**—Works by **Edward Thring, M.A.,** Head Master of  
Uppingham School :—

— **A CONSTRUING BOOK.** Fcap. 8vo. 2s. 6d.

This Construing Book is drawn up on the same sort of graduated scale as the  
Author's *English Grammar*. Passages out of the best Latin Poets are  
gradually built up into their perfect shape. The few words altered, or in-  
serted as the passages go on, are printed in Italics. It is hoped by this  
plan that the learner, whilst acquiring the rudiments of language, may  
store his mind with good poetry and a good vocabulary.

— **A LATIN GRADUAL.** A First Latin Construing Book for  
Beginners. Fcap. 8vo. 2s. 6d.

The main plan of this little work has been well tested.

The intention is to supply by easy steps a knowledge of Grammar, combined  
with a good vocabulary; in a word, a book which will not require to be  
forgotten again as the learner advances.

A short practical manual of common Mood constructions, with their English  
equivalents, form the second part.

— **A MANUAL of MOOD CONSTRUCTIONS.** Extra fcap.  
8vo. 1s. 6d.

**THUCYDIDES.**—**THE SICILIAN EXPEDITION.** Being Books  
VI. and VII. of Thucydides, with Notes. A New Edition, revised  
and enlarged, with a Map. By the Rev. PERCIVAL FROST, M.A.,  
late Fellow of St. John's College, Cambridge. Fcap. 8vo. 5s.

This edition is mainly a grammatical one. Attention is called to the force  
of compound verbs, and the exact meaning of the various tenses employed.

**WRIGHT.**—Works by **J. Wright, M.A.**, late Head Master of Sutton Coldfield School :—

- **HELLENICA**; Or, a **HISTORY OF GREECE** in GREEK, as related by Diodorus and Thucydides, being a First Greek Reading Book, with Explanatory Notes Critical and Historical. Second Edition, with a Vocabulary. 12mo. 3s. 6d.

In the last twenty chapters of this volume, Thucydides sketches the rise and progress of the Athenian Empire in so clear a style and in such simple language, that the author doubts whether any easier or more instructive passages can be selected for the use of the pupil who is commencing Greek.

- **A HELP TO LATIN GRAMMAR**; Or, the Form and Use of Words in Latin, with Progressive Exercises. Crown 8vo. 4s. 6d.

“Never was there a better aid offered alike to teacher and scholar in that arduous pass. The style is at once familiar and strikingly simple and lucid; and the explanations precisely hit the difficulties, and thoroughly explain them.”—*English Journal of Education*.

- **THE SEVEN KINGS OF ROME**. An Easy Narrative, abridged from the First Book of Livy by the omission of difficult passages, being a First Latin Reading Book, with Grammatical Notes. Fcap. 8vo. 3s.

This work is intended to supply the pupil with an easy Construing-book, which may at the same time be made the vehicle for instructing him in the rules of grammar and principles of composition. Here Livy tells his own pleasant stories in his own pleasant words. Let Livy be the master to teach a boy Latin, not some English collector of sentences, and he will not be found a dull one.

- **A VOCABULARY AND EXERCISES** on the “**SEVEN KINGS OF ROME**.” Fcap. 8vo. 2s. 6d.

The Vocabulary and Exercises may also be had bound up with “The Seven Kings of Rome,” price 5s.

## MATHEMATICAL.

**AIRY.**—Works by **G. B. Airy**, Astronomer Royal :—

- **ELEMENTARY TREATISE ON PARTIAL DIFFERENTIAL EQUATIONS**. Designed for the use of Students in the University. With Diagrams. Crown 8vo. cloth, 5s. 6d.

It is hoped that the methods of solution here explained, and the instances exhibited, will be found sufficient for application to nearly all the important problems of Physical Science, which require for their complete investigation the aid of partial differential equations.

*AIRY*.—Works by **G. B. Airy**—*Continued*.

- ON THE ALGEBRAICAL AND NUMERICAL THEORY of ERRORS of OBSERVATIONS, and the COMBINATION of OBSERVATIONS. Crown 8vo. cloth, 6s. 6d.
- UNDULATORY THEORY OF OPTICS. Designed for the use of Students in the University. New Edition. Crown 8vo. cloth, 6s. 6d.
- ON SOUND and ATMOSPHERIC VIBRATIONS. With the Mathematical Elements of Music. Designed for the use of Students of the University. Crown 8vo. 9s.

*BAYMA*.—THE ELEMENTS of MOLECULAR MECHANICS.

By JOSEPH BAYMA, S.J., Professor of Philosophy, Stonyhurst College. Demy 8vo. cloth, 10s. 6d.

*BOOLE*.—Works by **G. Boole, D.C.L., F.R.S.**, Professor of Mathematics in the Queen's University, Ireland :—

- A TREATISE ON DIFFERENTIAL EQUATIONS. New and Revised Edition. Edited by I. TODHUNTER. Crown 8vo. cloth, 14s.

The author has endeavoured in this Treatise to convey as complete an account of the present state of knowledge on the subject of Differential Equations, as was consistent with the idea of a work intended primarily for elementary instruction. The earlier sections of each chapter contain that kind of matter which has usually been thought suitable to the beginner, while the later ones are devoted either to an account of recent discovery, or the discussion of such deeper questions of principle as are likely to present themselves to the reflective student in connexion with the methods and processes of his previous course.

- A TREATISE ON DIFFERENTIAL EQUATIONS. Supplementary Volume. Edited by I. TODHUNTER. Crown 8vo. cloth, 8s. 6d.
- THE CALCULUS OF FINITE DIFFERENCES. Crown 8vo. cloth, 10s. 6d.

This work is in some measure designed as a sequel to the *Treatise on Differential Equations*, and is composed on the same plan.

**BEASLEY.**—AN ELEMENTARY TREATISE ON PLANE TRIGONOMETRY. With Examples. By R. D. BEASLEY, M.A., Head Master of Grantham Grammar School. Second Edition, revised and enlarged. Crown 8vo. cloth, 3s. 6d.

This Treatise is specially intended for use in Schools. The choice of matter has been chiefly guided by the requirements of the three days' Examination at Cambridge, with the exception of proportional parts in Logarithms, which have been omitted. About *Four hundred* Examples have been added, mainly collected from the Examination Papers of the last ten years, and great pains have been taken to exclude from the body of the work any which might dishearten a beginner by their difficulty.

**CAMBRIDGE SENATE-HOUSE PROBLEMS and RIDERS, WITH SOLUTIONS:—**

1848—1851.—PROBLEMS. By FERRERS and JACKSON. 8vo. cloth. 15s. 6d.

1848—1851.—RIDERS. By JAMESON. 8vo. cloth. 7s. 6d.

1854.—PROBLEMS and RIDERS. By WALTON and MACKENZIE, 8vo. cloth. 10s. 6d.

1857.—PROBLEMS and RIDERS. By CAMPION and WALTON. 8vo. cloth. 8s. 6d.

1860.—PROBLEMS and RIDERS. By WATSON and ROUTH. Crown 8vo. cloth. 7s. 6d.

1864.—PROBLEMS and RIDERS. By WALTON and WILKINSON. 8vo. cloth. 10s. 6d.

**CAMBRIDGE COURSE OF ELEMENTARY NATURAL PHILOSOPHY**, for the Degree of B.A. Originally compiled by J. C. SNOWBALL, M.A., late Fellow of St. John's College. Fifth Edition, revised and enlarged, and adapted for the Middle-Class Examinations by THOMAS LUND, B.D., Late Fellow and Lecturer of St. John's College; Editor of Wood's Algebra, &c. Crown 8vo. cloth. 5s.

This work will be found suited to the wants, not only of University Students, but also of many others who require a short course of Mechanics and Hydrostatics, and especially of the Candidates at our Middle-Class Examinations.

**CAMBRIDGE AND DUBLIN MATHEMATICAL JOURNAL.**

THE COMPLETE WORK, in Nine Vols. 8vo. cloth. £7 4s.  
(Only a few copies remain on hand.)

**CHEYNE.**—AN ELEMENTARY TREATISE on the PLANETARY THEORY. With a Collection of Problems. By C. H. H. CHEYNE, B.A. Crown 8vo. cloth. 6s. 6d.

— THE EARTH'S MOTION of ROTATION. By C. H. H. CHEYNE, M.A. Crown 8vo. 3s. 6d.

**CHILDE.**—THE SINGULAR PROPERTIES of the ELLIPSOID and ASSOCIATED SURFACES of the *n*th DEGREE. By the Rev. G. F. CHILDE, M.A., Author of "Ray Surfaces," "Related Caustics," &c. 8vo. 10s. 6d.

**CHRISTIE.**—A COLLECTION OF ELEMENTARY TEST-QUESTIONS in PURE and MIXED MATHEMATICS; with Answers and Appendices on Synthetic Division, and on the Solution of Numerical Equations by Horner's Method. By JAMES R. CHRISTIE, F.R.S., late First Mathematical Master at the Royal Military Academy, Woolwich. Crown 8vo. cloth, 8s. 6d.

**DALTON.**—ARITHMETICAL EXAMPLES. Progressively arranged, with Exercises and Examination Papers. By the Rev. T. DALTON, M.A., Assistant Master of Eton College. 18mo. cloth. 2s. 6d.

**DAY.**—PROPERTIES OF CONIC SECTIONS PROVED GEOMETRICALLY. Part I., THE ELLIPSE, with Problems. By the Rev. H. G. DAY, M.A., Head Master of Sedbergh Grammar School. Crown 8vo. 3s. 6d.

**DODGSON.**—AN ELEMENTARY TREATISE ON DETERMINANTS, with their Application to Simultaneous Linear Equations and Algebraical Geometry. By C. L. DODGSON, M.A., Mathematical Lecturer of Christ Church, Oxford. Small 4to. cloth, 10s. 6d.

**DREW.**—GEOMETRICAL TREATISE on CONIC SECTIONS. By W. H. DREW, M.A., St. John's College, Cambridge. Third Edition. Crown 8vo. cloth, 4s. 6d.

In this work the subject of Conic Sections has been placed before the student in such a form that, it is hoped, after mastering the elements of Euclid, he may find it an easy and interesting continuation of his geometrical studies. With a view also of rendering the work a complete Manual of what is required at the Universities, there have been either embodied into the text, or inserted among the examples, every book-work question, problem, and rider, which has been proposed in the Cambridge examinations up to the present time.

— SOLUTIONS TO THE PROBLEMS IN DREW'S CONIC SECTIONS. Crown 8vo. cloth, 4s. 6d.

**FERRERS.**—AN ELEMENTARY TREATISE on TRILINEAR CO-ORDINATES, the Method of Reciprocal Polars, and the Theory of Projections. By the Rev. N. M. FERRERS, M.A., Fellow and Tutor of Gonville and Caius College, Cambridge. Second Edition. Crown 8vo. 6s. 6d.

The object of the author in writing on this subject has mainly been to place it on a basis altogether independent of the ordinary Cartesian system, instead of regarding it as only a special form of Abridged Notation. A short chapter on Determinants has been introduced.

**FROST.**—THE FIRST THREE SECTIONS of NEWTON'S PRINCIPIA. With Notes and Illustrations. Also a Collection of Problems, principally intended as Examples of Newton's Methods. By PERCIVAL FROST, M.A., late Fellow of St. John's College, Mathematical Lecturer of King's College, Cambridge. Second Edition. 8vo. cloth, 10s. 6d.

The author's principal intention is to explain difficulties which may be encountered by the student on first reading the Principia, and to illustrate the advantages of a careful study of the methods employed by Newton, by showing the extent to which they may be applied in the solution of problems; he has also endeavoured to give assistance to the student who is engaged in the study of the higher branches of Mathematics, by representing in a geometrical form several of the processes employed in the Differential and Integral Calculus, and in the analytical investigations of Dynamics.

**FROST and WOLSTENHOLME.**—A TREATISE ON SOLID GEOMETRY. By PERCIVAL FROST, M.A., and the Rev. J. WOLSTENHOLME, M.A., Fellow and Assistant Tutor of Christ's College. 8vo. cloth, 18s.

The authors have endeavoured to present before students as comprehensive a view of the subject as possible. Intending as they have done to make the subject accessible, at least in the earlier portion, to all classes of students, they have endeavoured to explain fully all the processes which are most useful in dealing with ordinary theorems and problems, thus directing the student to the selection of methods which are best adapted to the exigencies of each problem. In the more difficult portions of the subject, they have considered themselves to be addressing a higher class of students; there they have tried to lay a good foundation on which to build, if any reader should wish to pursue the science beyond the limits to which the work extends.

**GODFRAY.**—A TREATISE on ASTRONOMY, for the use of Colleges and Schools. By HUGH GODFRAY, M.A., Mathematical Lecturer at Pembroke College, Cambridge. 8vo. cloth. 12s. 6d.

"We can recommend for its purpose a very good *Treatise on Astronomy* by Mr. Godfray. It is a working book, taking astronomy in its proper place in mathematical science. But it begins with the elementary definitions, and connects the mathematical formulæ very clearly with the visible aspect of the heavens and the instruments which are used for observing it."—*Guardian*.

— AN ELEMENTARY TREATISE on the LUNAR THEORY. With a brief Sketch of the Problem up to the time of Newton. By HUGH GODFRAY, M.A. Second Edition, revised. Crown 8vo. cloth. 5s. 6d.

**HEMMING.**—AN ELEMENTARY TREATISE on the DIFFERENTIAL AND INTEGRAL CALCULUS, for the use of Colleges and Schools. By G. W. HEMMING, M.A., Fellow of St. John's College, Cambridge. Second Edition, with Corrections and Additions. 8vo. cloth. 9s.



**JONES and CHEYNE.**—ALGEBRAICAL EXERCISES. Progressively arranged. By the Rev. C. A. JONES, M.A., and C. H. CHEYNE, M.A., Mathematical Masters of Westminster School. New Edition. 18mo. cloth, 2s. 6d.

This little book is intended to meet a difficulty which is probably felt more or less by all engaged in teaching Algebra to beginners. It is that while new ideas are being acquired, old ones are forgotten. In the belief that constant practice is the only remedy for this, the present series of miscellaneous exercises has been prepared. Their peculiarity consists in this, that though miscellaneous they are yet progressive, and may be used by the pupil almost from the commencement of his studies. They are not intended to supersede the systematically arranged examples to be found in ordinary treatises on Algebra, but rather to supplement them.

The book being intended chiefly for Schools and Junior Students, the higher parts of Algebra have not been included.

**KITCHENER.**—A GEOMETRICAL NOTE-BOOK, containing Easy Problems in Geometrical Drawing preparatory to the Study of Geometry. For the use of Schools. By F. E. KITCHENER, M.A., Mathematical Master at Rugby. 4to. 2s.

**MORGAN.**—A COLLECTION of PROBLEMS and EXAMPLES in Mathematics. With Answers. By H. A. MORGAN, M.A., Sadlerian and Mathematical Lecturer of Jesus College, Cambridge. Crown 8vo. cloth. 6s. 6d.

This book contains a number of problems, chiefly elementary, in the Mathematical subjects usually read at Cambridge. They have been selected from the papers set during late years at Jesus college. Very few of them are to be met with in other collections, and by far the larger number are due to some of the most distinguished Mathematicians in the University.

**PARKINSON.**—Works by **S. Parkinson, B.D.**, Fellow and Prælector of St. John's College, Cambridge :—

— AN ELEMENTARY TREATISE ON MECHANICS. For the use of the Junior Classes at the University and the Higher Classes in Schools. With a Collection of Examples. Third Edition, revised. Crown 8vo. cloth, 9s. 6d.

The author has endeavoured to render the present volume suitable as a Manual for the junior classes in Universities and the higher classes in Schools. In the Third Edition several additional propositions have been incorporated in the work for the purpose of rendering it more complete, and the Collection of Examples and Problems has been largely increased.

— A TREATISE on OPTICS. Second Edition, revised. Crown 8vo. cloth, 10s. 6d.

A collection of Examples and Problems has been appended to this work which are sufficiently numerous and varied in character to afford useful exercise for the student: for the greater part of them recourse has been had to the Examination Papers set in the University and the several Colleges during the last twenty years.

**PHEAR.**—ELEMENTARY HYDROSTATICS. With numerous Examples. By J. B. PHEAR, M.A., Fellow and late Assistant Tutor of Clare College, Cambridge. Fourth Edition. Crown 8vo. cloth, 5s. 6d.

“An excellent Introductory Book. The definitions are very clear; the descriptions and explanations are sufficiently full and intelligible; the investigations are simple and scientific. The examples greatly enhance its value.”—*English Journal of Education*.

**PRATT.**—A TREATISE on ATTRACTIONS, LAPLACE'S FUNCTIONS, and the FIGURE of the EARTH. By JOHN H. PRATT, M.A., Archdeacon of Calcutta, Author of “The Mathematical Principles of Mechanical Philosophy.” Third Edition. Crown 8vo. cloth, 6s. 6d.

**PUCKLE.**—AN ELEMENTARY TREATISE on CONIC SECTIONS and ALGEBRAIC GEOMETRY. With numerous Examples and hints for their Solution; especially designed for the use of Beginners. By G. H. PUCKLE, M.A., St. John's College, Cambridge, Head Master of Windermere College. Third Edition, enlarged and improved. Crown 8vo. cloth, 7s. 6d.

The work has been completely re-written, and a considerable amount of new matter has been added, to suit the requirements of the present time.

**RAWLINSON.**—ELEMENTARY STATICS. By G. RAWLINSON, M.A. Edited by EDWARD STURGES, M.A., of Emmanuel College, Cambridge, and late Professor of the Applied Sciences, Elphinstone College, Bombay. Crown 8vo. cloth, 4s. 6d.

Published under the authority of H. M. Secretary of State for use in the Government Schools and Colleges in India.

“This Manual may take its place among the most exhaustive, yet clear and simple, we have met with, upon the composition and resolution of forces, equilibrium, and the mechanical powers.”—*Oriental Budget*.

**REYNOLDS.**—MODERN METHODS IN ELEMENTARY GEOMETRY. By E. M. REYNOLDS, M.A., Mathematical Master in Clifton College. Crown 8vo. 3s. 6d.

**ROUTH.**—AN ELEMENTARY TREATISE on the DYNAMICS of a SYSTEM of RIGID BODIES. With Examples. By EDWARD JOHN ROUTH, M.A., Fellow and Assistant Tutor of St. Peter's College, Cambridge; Examiner in the University of London. Crown 8vo. cloth, 10s. 6d.

**SMITH.**—A TREATISE on ELEMENTARY STATICS. By J. H. SMITH, M.A., Gonville and Caius College, Cambridge. 8vo. 5s. 6d.

**SMITH.**—Works by **Barnard Smith, M.A.**, Rector of Glaston, Rutlandshire, late Fellow and Senior Bursar of St. Peter's College, Cambridge:—

- **ARITHMETIC and ALGEBRA**, in their Principles and Application, with numerous Systematically arranged Examples, taken from the Cambridge Examination Papers, with especial reference to the Ordinary Examination for B.A. Degree. Tenth Edition. Crown 8vo. cloth, 10s. 6d.

This work is now extensively used in *Schools and Colleges* both *at home* and in the *Colonies*. It has also been found of great service for students preparing for the **MIDDLE-CLASS AND CIVIL AND MILITARY SERVICE EXAMINATIONS**, from the care that has been taken to elucidate the *principles* of all the Rules.

- **ARITHMETIC FOR SCHOOLS.** New Edition. Crown 8vo. cloth, 4s. 6d.
- **COMPANION to ARITHMETIC for SCHOOLS.** [*Preparing.*]
- **A KEY to the ARITHMETIC for SCHOOLS.** Seventh Edition. Crown 8vo., cloth, 8s. 6d.
- **EXERCISES in ARITHMETIC.** With Answers. Crown 8vo. limp cloth, 2s. 6d. Or sold separately, as follows:—Part I. 1s.; Part II. 1s. **ANSWERS, 6d.**

These Exercises have been published in order to give the pupil examples in every rule of Arithmetic. The greater number have been carefully compiled from the latest University and School Examination Papers.

- **SCHOOL CLASS-BOOK of ARITHMETIC.** 18mo. cloth, 3s. Or sold separately, Parts I. and II. 10d. each; Part III. 1s.
- **KEYS to SCHOOL CLASS-BOOK of ARITHMETIC.** Complete in one Volume, 18mo., cloth, 6s. 6d.; or Parts I., II., and III. 2s. 6d. each.
- **SHILLING BOOK of ARITHMETIC for NATIONAL and ELEMENTARY SCHOOLS.** 18mo. cloth. Or separately, Part I. 2d.; Part II. 3d.; Part III. 7d. **ANSWERS, 6d.**

THE SAME, with Answers complete. 18mo. cloth, 1s. 6d.

- **KEY to SHILLING BOOK of ARITHMETIC.** 18mo. cloth, 4s. 6d.
- **EXAMINATION PAPERS in ARITHMETIC.** In Four Parts. 18mo. cloth, 1s. 6d. THE SAME, with Answers, 18mo. 1s. 9d.
- **KEY to EXAMINATION PAPERS in ARITHMETIC.** 18mo. cloth, 4s. 6d.

**SNOWBALL.**—PLANE and SPHERICAL TRIGONOMETRY. With the Construction and Use of Tables of Logarithms. By J. C. SNOWBALL. Tenth Edition. Crown 8vo. cloth, 7s. 6d.

**TAIT and STEELE.**—DYNAMICS of a PARTICLE. With Examples. By Professor TAIT and Mr. STEELE. New Edition. Crown 8vo. cloth, 10s. 6d.

In this Treatise will be found all the ordinary propositions connected with the Dynamics of Particles which can be conveniently deduced without the use of D'Alembert's Principles. Throughout the book will be found a number of illustrative Examples introduced in the text, and for the most part completely worked out; others, with occasional solutions or hints to assist the student, are appended to each Chapter.

**TAYLOR.**—GEOMETRICAL CONICS; including Anharmonic Ratio and Projection, with numerous Examples. By C. TAYLOR, B.A., Scholar of St. John's College, Cambridge. Crown 8vo. cloth, 7s. 6d.

**TEBAY.**—ELEMENTARY MENSURATION for SCHOOLS. With numerous Examples. By SEPTIMUS TEBAY, B.A., Head Master of Queen Elizabeth's Grammar School, Rivington. Extra fcap. 8vo. 3s. 6d.

**TODHUNTER.**—Works by I. Todhunter, M.A., F.R.S., Fellow and Principal Mathematical Lecturer of St. John's College, Cambridge:—

— THE ELEMENTS of EUCLID for the use of COLLEGES and SCHOOLS. New Edition. 18mo. cloth, 3s. 6d.

— ALGEBRA for BEGINNERS. With numerous Examples. New Edition. 18mo. cloth, 2s. 6d.

— KEY to ALGEBRA for BEGINNERS. Crown 8vo., cl., 6s. 6d.

— TRIGONOMETRY for BEGINNERS. With numerous Examples. New Edition. 18mo. cloth, 2s. 6d.

Intended to serve as an introduction to the larger treatise on *Plane Trigonometry*, published by the author. The same plan has been adopted as in the *Algebra for Beginners*: the subject is discussed in short chapters, and a collection of examples is attached to each chapter.

— MECHANICS for BEGINNERS. With numerous Examples. 18mo. cloth, 4s. 6d.

Intended as a companion to the two preceding books. The work forms an elementary treatise on *Demonstrative Mechanics*. It may be true that this part of mixed mathematics has been sometimes made too abstract and speculative; but it can hardly be doubted that a knowledge of the elements at least of the theory of the subject is extremely valuable even for those who are mainly concerned with practical results. The author has accordingly endeavoured to provide a suitable introduction to the study of applied as well as of theoretical Mechanics.

**TODHUNTER.**—Works by **I. Todhunter, M.A.**—*Continued.*

- A TREATISE on the DIFFERENTIAL CALCULUS. With Examples. Fourth Edition. Crown 8vo. cloth, 10s. 6d.
- A TREATISE on the INTEGRAL CALCULUS. Third Edition, revised and enlarged. With Examples. Crown 8vo. cloth, 10s. 6d.
- A TREATISE on ANALYTICAL STATICS. With Examples. Third Edition, revised and enlarged. Crown 8vo. cloth, 10s. 6d.
- PLANE CO-ORDINATE GEOMETRY, as applied to the Straight Line and the CONIC SECTIONS. With numerous Examples. Fourth Edition. Crown 8vo. cloth, 7s. 6d.
- ALGEBRA. For the use of Colleges and Schools. Fourth Edition. Crown 8vo. cloth, 7s. 6d.

This work contains all the propositions which are usually included in elementary treatises on Algebra, and a large number of *Examples for Exercise*. The author has sought to render the work easily intelligible to students without impairing the accuracy of the demonstrations, or contracting the limits of the subject. The Examples have been selected with a view to illustrate every part of the subject, and as the number of them is about *Sixteen hundred and fifty*, it is hoped they will supply ample exercise for the student. Each set of Examples has been carefully arranged, commencing with very simple exercises, and proceeding gradually to those which are less obvious.

- PLANE TRIGONOMETRY. For Schools and Colleges. Third Edition. Crown 8vo. cloth, 5s.

The design of this work has been to render the subject intelligible to beginners, and at the same time to afford the student the opportunity of obtaining all the information which he will require on this branch of Mathematics. Each chapter is followed by a set of Examples; those which are entitled *Miscellaneous Examples*, together with a few in some of the other sets, may be advantageously reserved by the student for exercise after he has made some progress in the subject. In the Second Edition the hints for the solution of the Examples have been considerably increased.

- A TREATISE ON SPHERICAL TRIGONOMETRY. Second Edition, enlarged. Crown 8vo. cloth, 4s. 6d.

This work is constructed on the same plan as the *Treatise on Plane Trigonometry*, to which it is intended as a sequel. Considerable labour has been expended on the text in order to render it comprehensive and accurate, and the Examples, which have been chiefly selected from University and College Papers, have all been carefully verified.

- EXAMPLES of ANALYTICAL GEOMETRY of THREE DIMENSIONS. Second Edition, revised. Crown 8vo. cloth, 4s.
- AN ELEMENTARY TREATISE on the THEORY of EQUATIONS. Second Edition, revised. Crown 8vo. cloth, 7s. 6d.

**WILSON.**—ELEMENTARY GEOMETRY. PART I. Angles, Triangles, Parallels, and Equivalent Figures, with the Application to Problems. By J. M. WILSON, M.A., Fellow of St. John's College, Cambridge, and Mathematical Master in Rugby School. Extra fcap. 8vo. 2s. 6d.

— A TREATISE on DYNAMICS. By W. P. WILSON, M.A., Fellow of St. John's College, Cambridge; and Professor of Mathematics in Queen's College, Belfast. 8vo. 9s. 6d.

**WOLSTENHOLME.**—A BOOK of MATHEMATICAL PROBLEMS on subjects included in the Cambridge Course. By JOSEPH WOLSTENHOLME, Fellow of Christ's College, sometime Fellow of St. John's College, and lately Lecturer in Mathematics at Christ's College. Crown 8vo. cloth. 8s. 6d.

CONTENTS: Geometry (Euclid).—Algebra.—Plane Trigonometry.—Conic Sections, Geometrical.—Conic Sections, Analytical.—Theory of Equations.—Differential Calculus.—Integral Calculus.—Solid Geometry.—Statics.—Dynamics, Elementary.—Newton.—Dynamics of a Point.—Dynamics of a Rigid Body.—Hydrostatics.—Geometrical Optics.—Spherical Trigonometry and Plane Astronomy.

In each subject the order of the Text-Books in general use in the University of Cambridge has been followed, and to some extent the questions have been arranged in order of difficulty. The collection will be found to be unusually copious in problems in the earlier subjects, by which it is designed to make the work useful to mathematical students, not only in the Universities, but in the higher classes of public schools.

## SCIENCE.

**AIRY.**—POPULAR ASTRONOMY. With Illustrations. By G. B. AIRY, Astronomer Royal. Sixth and Cheaper Edition. 18mo. cloth, 4s. 6d.

"Popular Astronomy in general has many manuals; but none of them supersede the Six Lectures of the Astronomer Royal under that title. Its speciality is the direct way in which every step is referred to the observatory, and in which the methods and instruments by which every observation is made are fully described. This gives a sense of solidity and substance to astronomical statements which is obtainable in no other way."—*Guardian*.

**GEIKIE.**—ELEMENTARY LESSONS in PHYSICAL GEOLOGY. By ARCHIBALD GEIKIE, F.R.S., Director of the Geological Survey of Scotland. [*Preparing*.]

**HUXLEY.**—LESSONS in ELEMENTARY PHYSIOLOGY. With numerous Illustrations. By T. H. HUXLEY, F.R.S., Professor of Natural History in the Royal School of Mines. Second Edition. 18mo. cloth, 4s. 6d.

"It is a very small book, but pure gold throughout. There is not a waste sentence, or a superfluous word, and yet it is all clear as daylight. It exacts close attention from the reader, but the attention will be repaid by a real acquisition of knowledge. And though the book is so small, it manages to touch on some of the very highest problems. . . . The whole book shows how true it is that the most elementary instruction is best given by the highest masters in any science."—*Guardian*.

"The very best descriptions and explanations of the principles of human physiology which have yet been written by an Englishman."—*Saturday Review*.

**LOCKYER.**—ELEMENTARY LESSONS in ASTRONOMY. With Coloured Diagram of the Spectra of the Sun, Stars, and Nebulæ, and numerous Illustrations. By J. NORMAN LOCKYER, F.R.A.S. 18mo. 5s. 6d.

**OLIVER.**—LESSONS IN ELEMENTARY BOTANY. With nearly Two Hundred Illustrations. By DANIEL OLIVER, F.R.S., F.L.S. Third Thousand. 18mo. cloth, 4s. 6d.

"The manner is most fascinating, and if it does not succeed in making this division of science interesting to every one, we do not think anything can. . . . Nearly 200 well executed woodcuts are scattered through the text, and a valuable and copious index completes a volume which we cannot praise too highly, and which we trust all our botanical readers, young and old, will possess themselves of."—*Popular Science Review*.

"To this system we now wish to direct the attention of teachers, feeling satisfied that by some such course alone can any substantial knowledge of plants be conveyed with certainty to young men educated as the mass of our medical students have been. We know of no work so well suited to direct the botanical pupil's efforts as that of Professor Oliver's, who, with views so practical and with great knowledge too, can write so accurately and clearly."—*Natural History Review*.

**ROSCOE.**—LESSONS in ELEMENTARY CHEMISTRY, Inorganic and Organic. By HENRY ROSCOE, F.R.S., Professor of Chemistry in Owen's College, Manchester. With numerous Illustrations and Chromo-Litho. of the Solar Spectra. Ninth Thousand. 18mo. cloth, 4s. 6d.

It has been the endeavour of the author to arrange the most important facts and principles of Modern Chemistry in a plain but concise and scientific form, suited to the present requirements of elementary instruction. For the purpose of facilitating the attainment of exactitude in the knowledge of the subject, a series of exercises and questions upon the lessons have been added. The metric system of weights and measures, and the centigrade thermometric scale, are used throughout the work.

"A small, compact, carefully elaborated and well arranged manual."—*Spectator*.

MISCELLANEOUS.

**ATLAS of EUROPE. GLOBE EDITION.** Uniform in size with Macmillan's Globe Series, containing 48 Coloured Maps, on the same scale Plans of London and Paris, and a copious Index, strongly bound in half-morocco, with flexible back. 9s.

**NOTICE.**—This Atlas includes all the Countries of Europe in a Series of Forty-eight Maps, drawn on the same scale, with an Alphabetical Index to the situation of more than 10,000 Places; and the relation of the various Maps and Countries to each other is defined in a general Key-Map.

The identity of scale in all the Maps facilitates the comparison of extent and distance, and conveys a just impression of the magnitude of different Countries. The size suffices to show the Provincial Divisions, the Railways and Main Roads, the Principal Rivers and Mountain Ranges. As a book it can be opened without the inconvenience which attends the use of a folding map.

"In the series of works which Messrs. Macmillan and Co. are publishing under this general title (*Globe Series*) they have combined portableness with scholarly accuracy and typographical beauty, to a degree that is almost unprecedented. Happily they are not alone in employing the highest available scholarship in the preparation of the most elementary educational works; but their exquisite taste and large resources secure an artistic result which puts them almost beyond competition. This little atlas will be an invaluable boon for the school, the desk, or the traveller's portmanteau."—*British Quarterly Review*.

**BATES and LOCKYER.**—A CLASS BOOK of GEOGRAPHY, adapted to the recent Programme of the Royal Geographical Society. By H. W. BATES and J. N. LOCKYER, F.R.A.S.

[*In the Press.*]

**CAMEOS from ENGLISH HISTORY.** From Rollo to Edward II. By the Author of "The Heir of Redclyffe." Extra fcap. 8vo. 5s.

"Contains a large amount of information in a concentrated form, and so skilfully and well is the adventurous, personal, and dramatic element brought out, that any boy of intelligence will find these narratives as fascinating as the most exciting fiction ever penned."—*London Review*.

**EARLY EGYPTIAN HISTORY for the Young.** With Descriptions of the Tombs and Monuments. New Edition, with Frontispiece. Fcap. 8vo. 5s.

"Written with liveliness and perspicuity."—*Guardian*.

"Artistic appreciation of the picturesque, lively humour, unusual aptitude for handling the childish intellect, a pleasant style, and sufficient learning, altogether free from pedantic parade, are among the good qualities of this volume, which we cordially recommend to the parents of inquiring and book-loving boys and girls."—*Athenæum*.

"This is one of the most perfect books for the young that we have ever seen. We know something of Herodotus and Rawlinson, and the subject is certainly not new to us; yet we read on, not because it is our duty, but for very pleasure. The author has hit the best possible way of interesting any one, young or old."—*Literary Churchman*.



**HOLE.**—A GENEALOGICAL STEMMA of the KINGS of ENGLAND and FRANCE. By the Rev. C. HOLE. In One Sheet. 1s.

— A BRIEF BIOGRAPHICAL DICTIONARY. Compiled and Arranged by CHARLES HOLE, M.A., Trinity College, Cambridge. Second Edition, 18mo., neatly and strongly bound in cloth, 4s. 6d.

The most comprehensive Biographical Dictionary in English,—containing more than 18,000 names of persons of all countries, with dates of birth and death, and what they were distinguished for.

“An invaluable addition to our manuals of reference, and from its moderate price, it cannot fail to become as popular as it is useful.”—*Times*.

“Supplies a universal want among students of all kinds. It is a neat, compact, well printed little volume, which may go into the pocket, and should be on every student’s table, at hand, for reference.”—*Globe*.

**HOUSEHOLD (A) BOOK OF ENGLISH POETRY.** Selected and arranged, with Notes, by R. C. TRENCH, D.D., Archbishop of Dublin. Extra fcap. 8vo. 5s. 6d.

“Remarkable for the number of fine poems it contains that are not found in other collections.”—*Express*.

“The selection is made with the most refined taste, and with excellent judgment.”—*Birmingham Gazette*.

**JEPHSON.**—SHAKESPEARE’S TEMPEST. With Glossary and Explanatory Notes. By the Rev. J. M. JEPHSON. 18mo. 1s. 6d.

“His notes display a thorough familiarity with our older English literature, and his preface is so full of intelligent critical remark, that many readers will wish that it were longer.”—*Guardian*.

**OPPEN.**—FRENCH READER. For the use of Colleges and Schools. Containing a Graduated Selection from Modern Authors in Prose and Verse; and copious Notes, chiefly Etymological. By EDWARD A. OPPEN. Fcap. 8vo. cloth, 4s. 6d.

“Mr. Oppen has produced a French Reader, which is at once moderate yet full, informing yet interesting, which in its selections balances the moderns fairly against the ancients. . . . The examples are chosen with taste and skill, and are so arranged as to form a most agreeable course of French reading. An etymological and biographical appendix constitutes a very valuable feature of the work.”—*Birmingham Daily Post*.

**A SHILLING BOOK of GOLDEN DEEDS.** A Reading-Book for Schools and General Readers. By the Author of “The Heir of Redclyffe.” 18mo. cloth.

“To collect in a small handy volume some of the most conspicuous of these (examples) told in a graphic and spirited style, was a happy idea, and the result is a little book that we are sure will be in almost constant demand in the parochial libraries and schools for which it is avowedly intended.”—*Educational Times*.

A SHILLING BOOK of WORDS from the POETS. By C. M. VAUGHAN. 18mo. cloth.

*THRING.*—Works by **Edward Thring, M.A.**, Head Master of Uppingham :—

— THE ELEMENTS of GRAMMAR taught in ENGLISH. With Questions. Fourth Edition. 18mo. 2s.

— THE CHILD'S GRAMMAR. Being the substance of "The Elements of Grammar taught in English," adapted for the use of Junior Classes. A New Edition. 18mo. 1s.

The author's effort in these two books has been to point out the broad, beaten, every-day path, carefully avoiding digressions into the bye-ways and eccentricities of language. This work took its rise from questionings in National Schools, and the whole of the first part is merely the writing out in order the answers to questions which have been used already with success. Its success, not only in National Schools, from practical work in which it took its rise, but also in classical schools, is full of encouragement.

— SCHOOL SONGS. A collection of Songs for Schools. With the Music arranged for Four Voices. Edited by the Rev. E. THRING and H. RICCIUS. Folio. 7s. 6d.

## DIVINITY.

*EASTWOOD.*—THE BIBLE WORD BOOK. A Glossary of Old English Bible Words. By J. EASTWOOD, M.A., of St. John's College, and W. ALDIS WRIGHT, M.A., Trinity College, Cambridge. 18mo. 5s. 6d.

*HARDWICK.*—A HISTORY of the CHRISTIAN CHURCH. MIDDLE AGE. From Gregory the Great to the Excommunication of Luther. By ARCHDEACON HARDWICK. Edited by FRANCIS PROCTER, M.A. With Four Maps constructed for this work by A. KEITH JOHNSTON. Second Edition. Crown 8vo. 10s. 6d.

— A HISTORY of the CHRISTIAN CHURCH during the REFORMATION. By ARCHDEACON HARDWICK. Revised by FRANCIS PROCTER, M.A. Second Edition. Crown 8vo. 10s. 6d.

**MACLEAR.**—Works by the **Rev. G. F. Maclear, B.D.**, Head Master of King's College School, and Preacher at the Temple Church :—

- A CLASS-BOOK of OLD TESTAMENT HISTORY. Fourth Edition, with Four Maps. 18mo. cloth, 4s. 6d.

"A work which for fulness and accuracy of information may be confidently recommended to teachers as one of the best text-books of Scripture History which can be put into a pupil's hands."—*Educational Times*.

- A CLASS-BOOK of NEW TESTAMENT HISTORY: including the Connection of the Old and New Testament. With Four Maps. Second Edition. 18mo. cloth. 5s. 6d.

"Mr. Maclear has produced in this handy little volume a singularly clear and orderly arrangement of the Sacred Story. . . . His work is solidly and completely done."—*Athenaeum*.

- A SHILLING BOOK of OLD TESTAMENT HISTORY, for National and Elementary Schools. With Map. 18mo. cloth.
- A SHILLING BOOK of NEW TESTAMENT HISTORY, for National and Elementary Schools. With Map. 18mo. cloth.
- CLASS BOOK of the CATECHISM of the CHURCH of ENGLAND. Second Edition. 18mo. cloth, 2s. 6d. A Sixpenny Edition in the Press.

**PROCTER.**—A HISTORY of the BOOK of COMMON PRAYER: with a Rationale of its Offices. By FRANCIS PROCTER, M.A. Seventh Edition, revised and enlarged. Crown 8vo. 10s. 6d.

In the course of the last twenty years the whole question of Liturgical knowledge has been reopened with great learning and accurate research, and it is mainly with the view of epitomizing their extensive publications, and correcting by their help the errors and misconceptions which had obtained currency, that the present volume has been put together.

- AN ELEMENTARY HISTORY of the BOOK of COMMON PRAYER. By FRANCIS PROCTER, M.A. Second Edition. 18mo. 2s. 6d.

The author having been frequently urged to give a popular abridgment of his larger work in a form which should be suited for use in schools and for general readers, has attempted in this book to trace the History of the Prayer-Book, and to supply to the English reader the general results which in the larger work are accompanied by elaborate discussions and references to authorities indispensable to the student. It is hoped that this book may form a useful manual to assist people generally to a more intelligent use of the Forms of our Common Prayer.

**PSALMS of DAVID** Chronologically Arranged. By FOUR FRIENDS. An amended version, with Historical Introduction and Explanatory Notes. Crown 8vo., 10s. 6d.

"It is a work of choice scholarship and rare delicacy of touch and feeling."  
—*British Quarterly*.

**RAMSAY.**—THE CATECHISER'S MANUAL; or, the Church Catechism illustrated and explained, for the use of Clergymen, Schoolmasters, and Teachers. By ARTHUR RAMSAY, M.A. Second Edition. 18mo. 1s. 6d.

**SIMPSON.**—AN EPITOME of the HISTORY of the CHRISTIAN CHURCH. By WILLIAM SIMPSON, M.A. Fourth Edition. Fcap. 8vo. 3s. 6d.

**SWAINSON.**—A HAND-BOOK to BUTLER'S ANALOGY. By C. A. SWAINSON, D.D., Norrisian Professor of Divinity at Cambridge. Crown 8vo. 1s. 6d.

**WESTCOTT.**—A GENERAL SURVEY of the HISTORY of the CANON of the NEW TESTAMENT during the First Four Centuries. By BROOKE FOSS WESTCOTT, B.D., Assistant Master at Harrow. Second Edition, revised. Crown 8vo. 10s. 6d.

The Author has endeavoured to connect the history of the New Testament Canon with the growth and consolidation of the Church, and to point out the relation existing between the amount of evidence for the authenticity of its component parts and the whole mass of Christian literature. Such a method of inquiry will convey both the truest notion of the connexion of the written Word with the living Body of Christ, and the surest conviction of its divine authority.

— INTRODUCTION to the STUDY of the FOUR GOSPELS. By BROOKE FOSS WESTCOTT, B.D. Third Edition. Crown 8vo. 10s. 6d.

This book is intended to be an Introduction to the *Study* of the Gospels. In a subject which involves so vast a literature much must have been overlooked; but the author has made it a point at least to study the researches of the great writers, and consciously to neglect none.

— THE BIBLE in the CHURCH. A Popular Account of the Collection and Reception of the Holy Scriptures in the Christian Churches. Second Edition. By BROOKE FOSS WESTCOTT, B.D. 18mo. cloth, 4s. 6d.

"Mr. Westcott has collected and set out in a popular form the principal facts concerning the history of the Canon of Scripture. The work is executed with Mr. Westcott's characteristic ability."—*Journal of Sacred Literature*.

**WILSON.**—AN ENGLISH HEBREW and CHALDEE LEXICON and CONCORDANCE to the more Correct Understanding of the English translation of the Old Testament, by reference to the Original Hebrew. By WILLIAM WILSON, D.D., Canon of Winchester, late Fellow of Queen's College, Oxford. Second Edition, carefully Revised. 4to. cloth, 25s.

The aim of this work is, that it should be useful to Clergymen and all persons engaged in the study of the Bible, even when they do not possess a knowledge of Hebrew; while able Hebrew scholars have borne testimony to the help that they themselves have found in it.

## BOOKS ON EDUCATION.

**ARNOLD.**—A FRENCH ETON; or, Middle-Class Education and the State. By MATTHEW ARNOLD. Fcap. 8vo. cloth. 2s. 6d.

"A very interesting dissertation on the system of secondary instruction in France, and on the advisability of copying the system in England."—*Saturday Review*.

— SCHOOLS and UNIVERSITIES on the CONTINENT. 8vo. 10s. 6d.

**BLAKE.**—A VISIT to some AMERICAN SCHOOLS and COLLEGES. By SOPHIA JEX BLAKE. Crown 8vo. cloth. 6s.

"Miss Blake gives a living picture of the schools and colleges themselves, in which that education is carried on."—*Pall-Mall Gazette*.

"Miss Blake has written an entertaining book upon an important subject; and while we thank her for some valuable information, we venture to thank her also for the very agreeable manner in which she imparts it."—*Athenæum*.

"We have not often met with a more interesting work on education than that before us."—*Educational Times*.

**ESSAYS ON A LIBERAL EDUCATION.** By CHARLES STUART PARKER, M.A., HENRY SIDGWICK, M.A., LORD HOUGHTON, JOHN SEELEY, M.A., REV. F. W. FARRAR, M.A., F.R.S., &c., E. E. BOWEN, M.A., F.R.A.S., J. W. HALES, M.A., J. M. WILSON, M.A., F.G.S., F.R.A.S., W. JOHNSON, M.A. Edited by the Rev. F. W. FARRAR, M.A., F.R.S., late Fellow of Trinity College, Cambridge; Fellow of King's College, London; Assistant Master at Harrow; Author of "Chapters on Language," &c., &c. Second Edition. 8vo. cloth, 10s. 6d.

**FARRAR.**—ON SOME DEFECTS IN PUBLIC SCHOOL EDUCATION. A Lecture delivered at the Royal Institution. With Notes and Appendices. Crown 8vo. 1s.

**THRING.**—EDUCATION AND SCHOOL. By the Rev. EDWARD THRING, M.A., Head Master of Uppingham. Second Edition. Crown 8vo. cloth. 6s.

**YOUMANS.**—MODERN CULTURE: its True Aims and Requirements. A Series of Addresses and Arguments on the Claims of Scientific Education. Edited by EDWARD L. YOUMANS, M.D. Crown 8vo. 8s. 6d.







Digitized by Google



